



Escola Superior de Tecnologia e Gestão Politécnico de Leiria
Master in International Business

**Strategic marketing on museum audience
attraction – a comparative study between
Portugal and the UK**

Tiago Pereira de Albuquerque

Leiria, September 2018



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Dissertation

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Curricular Unit: Elective III

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Leiria, September 2018

*Everyone has the right freely to participate
in the cultural life of the community, to
enjoy the arts and to share in scientific
advancement and its benefits.*

Universal Declaration of Human Rights,
Article XXVII 194

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LIST OF ABBREVIATIONS

ICOM – International Council of Museums

EGMUS – European Group on Museum Statistics

DCMS – The Department for Digital, Culture, Media & Sport

PSML – Parques de Sintra Monte da Lua

HRP – Historic Royal Palaces

DGPC – Directorate General for Cultural Heritage

UK – United Kingdom of Great Britain and Northern Ireland

4PS – Product, Price, Promotion and Place

ABSTRACT

Museums play a key role in society, they present tangible and intangible heritage, embrace cultural trends and educate multitudes worldwide. Museums impact the economy contributing with jobs creation, investments flow and increasing the Gross Domestic Product. The purpose of this study is to investigate how museums attract a wider audience in an ever-changing world. A questionnaire and semi-structured interviews were applied in two organizations in Portugal and in the United Kingdom to verify the strategies used by these organizations to be active and attractive to different types of audience. The findings definitely answer the question in the museum strategic management field, as museums strategically work focused on the public, adopting different strategies to acquire more visitors. Further studies may be developed to investigate museums communications strategies and museum's indirect influence in the economy.

Keywords: Strategic marketing - Audience attraction – Public focused – Portugal – United Kingdom

RESUMO

Os museus desempenham um papel fundamental na sociedade, apresentam patrimônio tangível e intangível, abraçam tendências culturais e educam multidões em todo o mundo. Os museus impactam a economia contribuindo com a criação de empregos, com o fluxo de investimentos e com o aumento do Produto Interno Bruto. O objetivo deste estudo é investigar como os museus atraem um público mais amplo em um mundo em constante mudança. Um questionário e entrevistas semi-estruturadas foram aplicados em duas organizações, uma em Portugal e outra no Reino Unido. Verificando as estratégias utilizadas por estas organizações para serem ativas e atraentes para diferentes tipos de audiência. Os resultados definitivamente respondem à questão na seara de gestão estratégica de museus, uma vez que os museus trabalham estrategicamente focados no público, adotando diferentes manobras para conquistar mais visitantes. Estudos futuros podem ser desenvolvidos para investigar as estratégias de comunicação dos museus e a influência indireta dos museus na economia.

Palavras-chave: Marketing estratégico - Atração de público – Público alvo - Portugal - Reino Unido

KURZFASSUNG

Museen spielen eine Schlüsselrolle in der Gesellschaft; sie präsentieren materielles und nichtmaterielles Erbe, umfassen kulturelle Entwicklungen und bilden eine Vielzahl an Menschen weltweit. Museen fördern die Wirtschaft durch Arbeitsplatzschaffung, Investitionsfluss und Steigerung des Bruttoinlandsprodukts. Ziel dieser Studie ist die Untersuchung wie Museen ein breiteres Publikum, in einer sich ständig weiterentwickelnden Welt gewinnen kann. Hierfür wurden mittels Fragebogen und halbstrukturierten Interviews in zwei Organisationen, in Portugal und im Vereinigten Königreich die jeweiligen Strategien überprüft, die von diesen Organisationen verwendet werden, um aktiv und attraktiv für verschiedene Zielgruppen zu sein. Die Erkenntnisse beantworten definitiv die Frage im Bereich des Museums-Strategischen Managements, da sich Museen strategisch auf die Öffentlichkeit konzentrieren und unterschiedliche Strategien anwenden, um mehr Besucher zu gewinnen. Weitere Studien können entwickelt werden, um die Kommunikationsstrategien von Museen und den indirekten Einfluss des Museums auf die Wirtschaft zu untersuchen.

Schlüsselwörter: Strategisches Marketing - Publikumsanreize / Besuchergewinnung - Öffentlichkeitsarbeit - Portugal - Vereinigtes Königreich

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1. INTRODUCTION

One of the most profitable area in the global economy is tourism, and this area is much affected by local attractions, for instance natural landscapes, religious festivities and namely museums. Museums, galleries, castles, palaces, mansions, churches, gardens and parks play a key role in the tourist flux and can attract uncountable visitors, consequently energizing indirect sectors, attracting investors and generating high income for the local economy. Museums not only create thousands of jobs, but they contribute financially with whooping sums to the state. Tours around Paris is unthinkable without a stop at the Louvre Museum, the same applies for Sintra in Portugal where many people flock from Lisbon to visit the National Palace of Pena. Another example is in London, where the Tower of London is a must stop for people who visit the British capital, for long or short stays.

This study aims to understand the strategies used to attract new audience by heritage organizations. For museums have long been traditionally collection centred, which means that the management is focused on the collection. In some cases, visitors do not understand or find difficult to understand the main message or the exhibitions purpose. A museum public-focused in the other hand is adaptable to the public needs and expectations. This study is relevant to understand the strategic management used by museums to be active and attractive to people, also whether museums are collection or public focused. Thus, it is important to verify what museums do to attract new audience and how do they operate to broaden the audience to achieve different groups.

This dissertation was conducted using two organizations in a comparative international case-study, focusing only on promotion and product of the marketing mix four Ps. The selected organizations for the case-study were Historic Royal Palaces (RHP) in the United Kingdom and the other located in Portugal known as Parques de Sintra – Monte da Lua (PSML). Both organizations look after famous historic royal palaces and gardens. RHP manage The Tower of London, Kensington Palace, Hampton Court Palace, Kew Palace, The Banqueting House and Hillsborough Castle in Northern Ireland. The PSML manage the Park and the Palace of Pena, the Gardens and the Palace of Monserrate, the Castle of the Moors, the Capuchos Convent, the Garden and the Chalet of the Countess of Edla and, recently in 2012, the National Palaces of Sintra,

Queluz, and the Portuguese School of Equestrian Art, located in the historical gardens of Queluz.

This dissertation presents findings from a questionnaire and interviews suggesting that, museums have become public focused and marketing orientated. For different activities, exhibitions and events are promoted to improve the quality of the visits and increase the number of visitors as the case of HRP and PSML. The museums developed new strategies to satisfy the public's needs and to interact with the audience, for instance classical concerts at National Palace of Pena in Portugal and the Magic Garden at Hampton Court Palace in England designed for children. Consequently, the growth of visitors generates a higher revenue for the museums and helps the organizations to be more financially independent from the sole income source of donations and public funds.

2. MUSEUM AN INTERNATIONAL SECTOR OVERVIEW

ICOM explains that a directory called *Museums of the World* published by De Gruyter in 2014 sums more than 55.000 museums in 202 countries. The visitors and the income of this industry are very consistent in many parts of the world (see table 1 and 2 in the appendix session). It contains numbers of visitors in Europe and in some cases the income that museums had generated in each country. The tables show how important museums are in terms of revenue and social impact in Europe. Portugal for instance received in 2016 more than 15 million museum visitors, a high number considering the country population of 10.3 million. The Art Newspaper (2018) published the rank of the most visited museums in the world in 2017 (See table 1). These numbers prove how important, famous and respectful these institutions are, and how they may impact millions of people worldwide. The Musée Du Louvre in Paris occupies the first position followed by The National Museum of China in Beijing and The Metropolitan Museum of Art in New York City. There are not Portuguese museums listed in the rank.

Table 1 - The ten most visited museums in the world in 2017

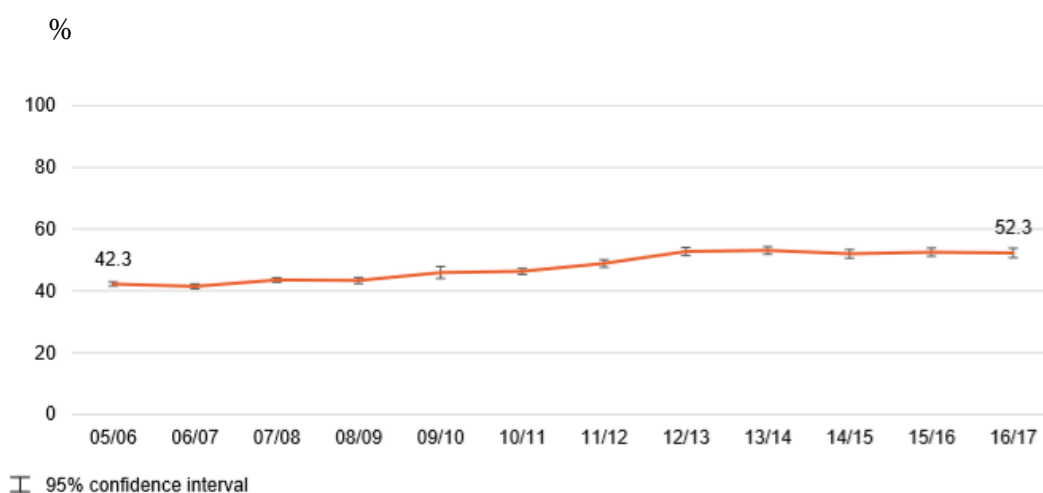
Rank	Museums	Location	Visitors in 2017
1	Musée Du Louvre	Paris	8 100 000
2	Nat'l Museum of China	Beijing	8 062 625
3	MET *	New York City	6 692 909
4	Musei Vaticani	Vatican	6 427 277
5	British Museum	London	5 906 000
6	Tate Modern	London	5 656 004
7	National Gallery of Art	Washington DC	5 232 277
8	National Gallery	London	5 229 192
9	National Palace Museum	Taipei	4 436 118
10	State Hermitage Museum	Saint Petersburg	4 200 000

Source: The Art Newspaper (2018)

Museums have long held powerful roles in society, yet it is a sector in constant change. Most of the museums present art and history among many subjects, embracing cultural trends and educating scholars in many ways worldwide. According to the British Department for Digital, Culture Media & Sport (DCMS), in 2016 and 2017, 77.4% of adults in Great Britain had engaged with the arts, and 52.30% of adults had visited a museum or a gallery at least once in the last 12 months, (see figure 1). Despite this relevant numbers in the UK, the reality is different in various parts of the world. Museums have been granted insignificant funds in Portugal and Brazil for instance or have been abandoned or damaged in many places such as Afghanistan and Yemen due to war destruction reports ICOM (2018). Therefore, it is important to understand why people visit museums, who are these visitors and what they expect of these institutions nowadays.

In the image displayed below, we can see the percentage (vertical) of adults who had visited a museum or gallery in the last 12 months in the UK, throughout the years (2005/06 to 2016/17). Analyzing the data, we can say that the number of visitors had a constant increase until the year 2012/13. From then on, that growth has stalled. Nevertheless, the numbers are very impressive and, in 2016/17, more than half (52.3%) of the adults in the UK had visited a museum in the last 12 months.

Figure 1 - Percentage of adults who had visited a museum or gallery in the last 12 months in the UK.



Source: DCMS (2017)

2 GENERAL IMPORTANCE OF MUSEUMS

Very often the museum economic impact is forgotten in relation with their role in society regarding the social and cultural sphere. Ambrose and Paine (2006) suggests that tourism represents an economic strategy for the community, and museums may have a considerable attraction power to a tourist destination. According to visitportugal.com, Portugal receives more than 21 million tourists every year, to have a glimpse of what this represents only Jerónimos Monastery in Lisbon had welcomed 1,116.793 tourists in 2017. Besides the revenue from admission fees, shops, restaurants, concerts, courses, activities and local partnerships, museums can attract international businesses and organizations to invest in, such as governments and international agencies trading high sums of financial investments. Consequently, museums can help economies in times of change, supporting job creation and enduring employment as well. For further information see table 1 in the appendix session to verify the income museums generated in Europe in 2016.

If we analyse this situation in North America for instance, the American Alliance of Museums remarks that museums support more than 726 000 jobs and contribute to the American economy with a stunning sum of \$50 billion yearly. Consequently, 75% leisure travelers enjoy heritage activities such as visiting museums and galleries and spending above the average than other leisure travelers according to the official American Alliance Museum 2018 reports. For these reasons the first global power invests and supports museums.

Besides the financial and cultural importance of museums, these organizations can play a key role in the social arena. Dr. Sandell (1998) in his article advocates that museums have high value as educational institutions, as well as the ability to promote social inclusion reaching farther possible audience. He also notes that citizens can be excluded in several systems in society, from political to social, from economic to cultural. Hence, not only museums may impact a society culturally and financially, but socially as well.

2.2. MUSEUM DEFINITION

Museums have been defined throughout centuries by different people, in different eras, in different places and yet most of the definitions agree in one point, the preservation and study of artefacts. According to Rea (1932) in Anderson (2004) concept of museum, being as the acquisition and preservation of object, the advancement of knowledge by the study of the objects, and the expansion of knowledge for the enrichment of people's lives. Ambrose and Paine (2006, p. 6) collaborates with similar perspectives in their study remarking that *"museums are the treasure-houses of the human race. They store the memories of the world's peoples, their cultures, their dreams and their hopes"*. This concept is more related to intangible heritage than tangible heritage.

Finally, exploring a global and well-known view, ICOM defines museums on their official website as:

"A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment".

This definition completes the previous ones and offers us a more solid overview what a museum is and intend to do. Also, ICOM concept of museum agrees with the declaration of human rights, presented in the begging of this study, which remarks that everybody has the right to participate in the public cultural life, to enjoy the arts and to share in scientific advancement and its goods.

2.3. MUSEUM HISTORY

The word *Museum* comes from Latin. However, it traces back to the ancient Greek as many other words in western languages. Findlen (1989) notes that *Mouseion* is a temple dedicated to the gods patrons of arts in the Greek mythology, these gods were well-known as *Muses*. Hence, *Mouseion* was a building established for the art studies. Macdonald (2006) remarks that probably it was Aristotle's travels to the island of

Lesbos around 340s BC, where in the company of his student Theophrastus, he started collecting, investigating and classifying botanical specimens. As a result, he formulated an empirical methodology requiring social and physical methods. Aristotle's views found expressions in the formation of his Lyceum, which was a "class" of scholars and students organized to systematically study biology, art and history. The Lyceum had a mouseion, and it is probably from this period on that the term came to be associated with scholarly investigations. Nowadays besides arts, museums can be dedicated to a range of numerous fields of interest for investigation.

2.3.1. First public museums in Europe

The museum we know today developed in the second half of the eighteenth century, as the cases of two respectful institutions in Europe very famous worldwide in current days, named as Musée Du Louvre in Paris and The British Museum in London.

The first institution was created during the French Revolution, and its former collection belonged to the French Royal Family of Bourbon once removed from power. The precious collection was acquired over centuries by kings and queens of the Kingdom of France explains the Louvre Museum website. In 1793 the local government opened the Louvre Palace for visitors of any social class who wished to visit the new museum, subsequently becoming Musée Du Louvre, the nation museum. The iconic Musée Du Louvre received 8.1 million of visitors in 2017 being the world's most visited museum.

In England, the British Museum was opened in 1759, and it is considered the first public museum, however, only middle and upper classes would be allowed to visit the collection, due to concerns that large numbers of visitors would damage the masterpieces. The visitor would have to make an application previously to get admitted, and groups were not allowed whatsoever, notes the official British Museum website (2018). During the year of 2017, the British Museum welcomed 6.22 million of people reports the DCMS (2018).

Going back even further in time, we realize that museums nevertheless did not start as the two public institutions mentioned before, the first museums instead were

private collections of wealthy people, preeminent dynasties or institutions of art. Generally displayed in cabinets of curiosities, private libraries or offices. These collections were symbols of social prestige, power and served as a crucial element in the traditions of the nobility and royals as explains the Encyclopædia Britannica (2018). In contrast with modern times, museums are public and quite accessible to everyone.

With full access now, multitudes queue to enter museums all over the world. In the appendix IV from European Group on Museum Statistic (EGMUS) published in 2018, presents the total number of visitors to museums in many European countries in 2016. It shows whether the visitors paid admissions or had free access, and whether they are foreigners or nationals.

2.4. MUSEUM TYPOLOGY

There are many types of museums according to Ambrose & Paine (2006), and each type has a different audience approach respecting the institution preservation limits, visions, values and mission. They are classified by collections as general museums, archaeology museums, art museums, history museums, ethnography museums, natural history museums, science museums, geology museums, industrial museums and military museums. Consequently, palace museum and house museum may be considered a subtype of history museum, as they represent the history of the place and people.

History museums act in the vast field of history and they are relevant to the present and future. Some cover specialized curatorial aspects of history, particular location and/or people. Portuguese examples are the Museu Nacional dos Coches, specialized in European carriages, and Museu de Lisboa focused on Lisbon history, both located in central Lisbon. One notable example in South America of this type of museum is the Museu Histórico Nacional, located in Rio de Janeiro, this museum is dedicated to Brazilian history, assembling more than 258 000 artefacts in its collection, becoming the most important history museum in Brazil notes the museum official website.

Recent studies indicate that people go to a museum to fulfil their needs on education, leisure or even expertise. This need varies from individual to individual, and it is not a rule. Museums of all kinds are now trying to identify their public and to understand their needs and what they expect from these visits. Among museums, art museums are reported to care more about the quantity of visitors rather than the quality of experience these visitors had. To change this fact, art museums must change their focus on their audience.

2.4.1. Palace Museum

Within this segmentation of history museums, palace museum is a peculiar subtype. This type of museum is very common in the museum world, such as the Beijing Palace Museum, Pena Palace in Sintra or Versailles outside Paris. Around 7 million people visit the Palace of Versailles every year. The palace is one of the most visited historic sites in the world. The official Palace of Versailles website quotes:

“In the 19th century Versailles was given a new destiny: it was to become the Museum of the History of France dedicated "to all the glories of France", in accordance with the wishes of Louis-Philippe, who became King of France in 1830. Additions continued to be made to the collections, mainly consisting of paintings and sculpture, until the beginning of the 20th century.”

Thus, proving that the Palace of Versailles is a consecrated history museum of France. Palace museum is often a setting of architecture splendor, housing big collections of art and decorative arts, declaring the local history and showing the old trends of fashions and human relations. Palace museum very often interact with us in way that any other museum could do. Showing us how people behaved, thought and lived in a certain era. Palace museums have the power to attract multitudes, hence a motor to obtain profit through big audiences.

2.5. MUSEUM AUDIENCE

According to Gilmore & Rentschler (2002), generally, the main function of a museum is to gather, preserve and study objects. Nowadays museum management compromises knowledge both the curatorial role and the necessity to attract visitors. Gilmore & Rentschler (2002) also suggest that Museums are developing marketing strategies to facilitate to become more visible and gain more visitors through powerful approaches techniques. Rentschler (2001) explains that patrons seek a social public as grants and sponsorships are being bestowed to encourage new programmes and attract new audiences in the museum sector. Doering (1999) comments that the term "customer-driven strategic planning", for instance, arises in discussions related to customer needs, which can be wholly used in non-profitable organizations. Bernardi (2005) remarks that museums are tools for promoting tourism flow. And these organizations must improve their services and acquire a different approach to their audiences.

Rentschler (2001) explains that cultural organizations are being reconceptualized from a collection focus onto peoples focus. Gilmore & Rentschler (2002) explains that there are three mighty services dimensions for museums that managers may adopt to balance the custodial role with marketing delivery role. Firstly, education, through collections and temporary exhibitions which cause a relevant impact on the visitor, mainly who are frequent ones. Secondly, accessibility, Gilmore & Rentschler (2002) remarks that the museum accessibility is truly important in terms of physical facilities, as well as availability of museums services and range of offerings. The last service dimension is the communication. Interaction, guidance and interpretation are essential to help the visitors to appreciate and enjoy the collection, as well as add value to the museum. People need a wide range of communication to guide them throughout the collection that indicate which part they want to explore.

Indianapolis Museum of Art is an example of how museums can change and adopt a different approach to attract new visitors. The museum is one of the oldest in the USA and has a stunning collection of art from the Renaissance to Impressionism. Understanding also the need to even the revenues as it faced severe financial difficulties during the 2000`s, the museum did many changes. Firstly, the museum changed its name to Newfields Museum playing off with the former estate name of Oldfields. Then

it adjusted the admission price, opened the museum to events inside its facilities, reorganized the collection and provided a welcoming lobby to the visitors. All these changes were revolutionary and were greatly approved by other museums, as Lori Fogarty, director of the Oakland Museum of California and president of the Association of Art Museum Directors stated in an interview for the New York Times in March of 2018. *“I think this is the direction many museums are headed in, including our own, most museums are grappling with attracting a wider and more diverse audience”*, she said, and the Indianapolis Museum of Art *“has done it in a very, very interesting way.”* This is an example of audience focused museum, which care and promotes the museum. Museums should be open to changes and modernize, however cannot lose its values and missions.

2.6. MUSEUMS IN PORTUGAL

As being a country with strong heritage and many historical monuments, Portugal receives tourists not only for its beaches, but also for the historical sites. In Portugal, according to EGMUS, the number of Museums is 684, but only 146 are associated with Rede Portuguesa de Museus. According to Direção-Geral do Património Cultural (DGPC), the most visited museums in Portugal in 2017 were Jerónimos Monastery in Lisbon, Belém Tower also in Lisbon and Batalha Monastery in Batalha. The table 3 presents the most visited museums in Portugal in 2017, with the total visits numbers according to DGPC. The palaces museum of Mafra and Ajuda had a significant increase of 27% of visits in 2017.

Table 2 - List of most visited historic sites managed by DGPC in Portugal in 2017.

Museum	Visitors
Jerónimos Monastery	1.116.793
Belém Tower	575.875
Batalha Monastery	492.093
Mafra National Palace	377.961
Convent of Christ	354.763
National Coach Museum	350.254
National Antiquity Art Museum	212.669
National Azulejo Museum	193.444
National Archeology Museum	167.634
National Pantheon	149.931

Source: DGPC (2017)

The table 3 also highlights the positive percentage of temporary exhibitions that Portugal had promoted. Temporary exhibition is a tool to acquire new audiences and promote the organization to a wider or specific audience. Portugal had more than 8 million people visiting temporary exhibitions in 2016 according to EGMUS.

Table 1 - Museums visitors in some European countries in 2016

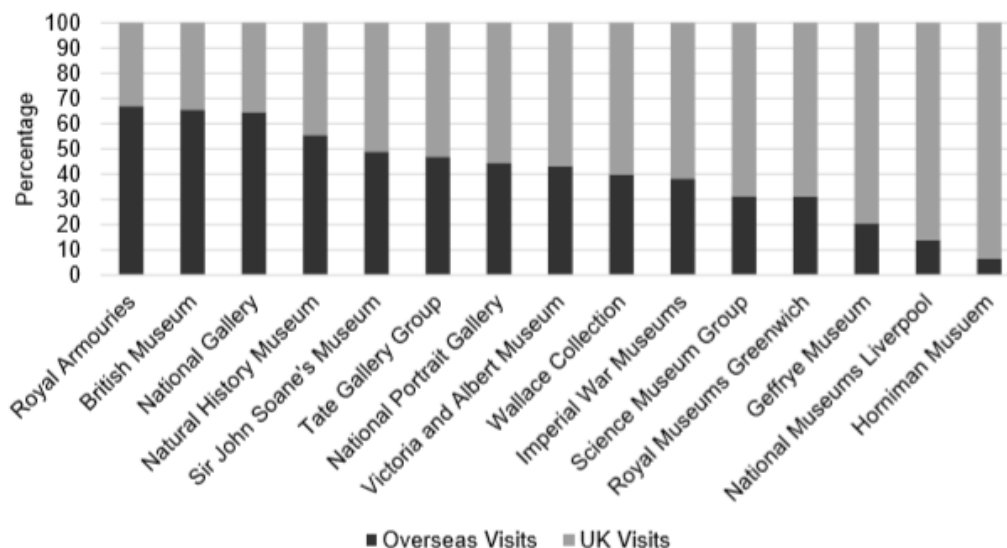
Country	Year	Number of visits						
		Total	Of which					
		6a	6b	6c	6d	6e	6f	6g
			free admissions	free admissions	foreigners	foreigners	temporary exhibitions	temporary exhibitions
			Total	%	Total	%	Total	%
Austria	2016	18.172.165	3.098.498	19,18 3				
Czech Republic	2016	13.071.769	3.634.190	27,8	2.703.166	20,68		
Estonia	2016	3.456.886	771.815	22,33	1.246.157	36		
Finland	2016	6.687.069	3.443.343	51,5				
Germany	2016	111.877.085						
Latvia	2016	3.534.066	1.273.648	36	273.939 20)	7,80 21		
Lithuania	2016	3.981.126						
Poland	2016	36.081.555	13.749.059	38		7		
Portugal	2016	15.532.379	5.275.691	34	6.696.930	43,1	8.923.914	57,5
Romania	2016	14.196.944	3.954.295					
Serbia	2016	1.955.544	835.226	42,7				
Spain	2016	59.909.098	38.341.823	64	7.488.637	12,5		
The Netherlands	2016	34.357.000	6.072.000	18	9.672.000	28		

Source: EGMUS (2018)

2.7. MUSEUMS IN THE UNITED KINGDOM

According to DCMS surveys, there were an estimated 22.3 million visits to sponsored museums in the United Kingdom during 2016 and 2017. These museums are funded by the British government, which received overseas visitors, accounting no less than 47% of all visits. This means that British people in 53% generally visit museums as much or more as the country receives tourists. According to the British Museum Association, it is estimated to be about 2,500 museums in the UK. The figure 2 presents the proportion of overseas and UK visits to DCMS-sponsored museums in 2016/17. It is notable in the graph that National Museums Liverpool attracts much more British citizens than the British Museum. The Royal Armouries, The British Museum and The National gallery receive more international visitors, with the highest percentage of overseas visitors in comparison with the rest. In the other hand Horniman Museum receives almost in its totally national visitors. Additionally, the figure 4 also shows that Tate Gallery receives almost the same amount of national and overseas visitors.

Figure 2 - The proportion of overseas and UK visits to DCMS-sponsored museums in 2016/17.



Source: DCMS (2017)

The trading income is the total income raised through activities which involve selling products or services to clients such as, retail sales, publications in general, reproductions of art, royalties, corporate hire, catering, location hire for filming, licensing, image licensing, consultancy, services, learning and access income. During 2016 and 2017, DCMS-sponsored museums summed a total of £46.5 million trading profit. Subsequently, in 2016 and 2017 the total self-generated income for DCMS-sponsored amounted to £298 million. Proving once again the importance of the cultural sector in the country economy.

3. LITERATURE REVIEW

In this chapter this dissertation will present studies about museums strategic marketing, analyzing 2 Ps of the Marketing Mix. Furthermore, current strategies will be presented focusing on museums audience attraction to supplement this study further.

3.1. STRATEGIC MARKETING ON MUSEUM AUDIENCE ATTRACTION

Museum management is defined according to Desvallèes and Mairesse (2010) as the action of ensuring the running of the museum's administrative business and, more generally, all the activities which are not directly attached to the specific fields of museum works. The global growing interest in museums in the last years, and the popularity of cultural organizations ally with the need to manage these organizations efficiently. According to Ambrose and Paine (2006), it is estimated that for each museum during the 1950's in Europe there are more than four now. Museums in every country need to run following the national policies, laws and culture. Ambrose and Paine (2006) explains that the status of a nation is largely measured by the attention it pays to its cultural policies and agenda, as well, as the investments in its cultural facilities and sites. Cultural organizations contribute to international tourism and improve the economic profit if well and sustainably managed. These organizations play a key part in the national economy. Hence, it is relevant to investigate them further.

Museums contribute to preserve and maintain the natural and cultural heritage. Most of museums hold collections in trust for the nation and exhibits on a regular basis. It serves as a cultural target and point of common memory. They also represent history and culture of the minority groups notes. Museums promote cultural events, activities, community engagement as well as partnerships with other cultural organizations locally or internationally. *"Museums provide the public with a variety of services including learning, entertainment and social interaction, and they are increasing in popularity"* remarks Martella, Miragliaa, Frosta, Cattanib and Steenc (2016, p. 430) in their study. This variety of services mentioned by the authors must be carefully associated with the audience prospect they intend to have, and what impact the organization is aiming for.

Analyzing internally the institution in practical terms there are almost always issues in balancing their missions and values. Educational departments in museums are generally outshone and controlled by the Curatorial department. Ambrose and Paine (2006) explains that Education department must provide learning services to users through training, displays, database, exhibitions, collections and the organization staff. The Education department also must interpret and adapt the collection displayed at best to an audience which is not a specialist. The Curatorial department is the custodians, and they really exercise control over two vital functions of a museum, the acquisitions and preservation of objects, and the detailed studies related to these objects. Temporary exhibitions generally are promoted by curators and not by educators as supposed to be, or at least by a joint management of both departments concludes Anderson (2004). What the last-mentioned author notes is very useful to connect the museum with the public, and to draw attention of new audiences. It is all about communication and information that make the difference between a collection centred museum and a public centred museum.

Both departments, Curators and Educators ought to be independent, with the same level of authority within the institution, united and work together for the enrichment of the life of the people notes Anderson (2004). The Educational department is a smaller group in comparison to the conservative departments, which is divided into three distinct groups. The first one is known as the curators. Directors are the second group, they are characterized by great interesting in building up collections and expand the prestige and fame of the institution, they also act as a decision-maker to solve problems in the operations. The last group is the trustees, guardians of the funds, they are on top of museum management and their decisions are generally traditional and focus on the financial situation. Museums are frequently funded by the government support, private donations, earned income and investments. Museums can use one funding source or multiples, it depends from organization to organization concludes Anderson (2004).

Regarding the museum outer operations, according to Ambrose and Paine (2006) museums also can handle dealings with businesses of the private sector, as part of a sponsorship programs for instance. This reveals that, investing in cultural organization provides advantages in many ways in return. Competition is present in museums all over the world, and this is not restricted to museums with another, but with all the vast

array of existing leisure facilities as one. Ambrose and Paine (2006) notes that successful museums are oriented to the market, operate being competitive, providing with the service the visitors want. Analyze the market is vital to the organization, researches provide quantitative and qualitative data about the marketplace which the organization is operating. Such analyzes will help the organization to develop new audiences through new market segmentation, an endless task that helps the development of changes that the museum needs to undergo to respond to the users` needs.

Phelan, Bauer and Lewalter (2018, p. 25-26) notes that *“Determining both the range and distribution of motivations for visiting can help draw audiences and improve visit experiences while also increasing our understanding of free-choice learning.”* And further contributes with visit motivation concept as *“the needs and drives that lead visitors to visit a particular site on a particular day”*. Ambrose and Paine (2006) advocates the view that, museum should always asses the benefits provided to its users in the light of what their needs and expectations are. There are several tools to do so, and one of them very used is the marketing mix which help the management and facilitates the best choices for strategies.

Special audience with disabilities are present in all societies and improve the organization accessibility makes the organization more hospitable to all. Elderly people, blind people, deaf people, people with mental limitations or any other sort of handicap must be considered in terms of easy access and learning. Ambrose & Paine (2006) remarks that museums must undertake an access audit to assess all aspects that can be an obstacle to those groups of people who wish to visit the museum. Here are some topics that need attention toward disabled audiences, which are organized in the table 4.

Table 4 - Accessibility at museums for the audience with special needs.

Outside the museum	Inside the museum
<ul style="list-style-type: none"> • Signs/landmarks 	<ul style="list-style-type: none"> • Signs
<ul style="list-style-type: none"> • Access routes/paths 	<ul style="list-style-type: none"> • Level (appropriate level of desks, hooks, telephones, washbasins for wheelchair users)
<ul style="list-style-type: none"> • Ramps 	<ul style="list-style-type: none"> • Lifts (control buttons easily seen/handrail)
<ul style="list-style-type: none"> • Entrance doors 	<ul style="list-style-type: none"> • Seating
<ul style="list-style-type: none"> • Steps 	<ul style="list-style-type: none"> • Surface finishes
<ul style="list-style-type: none"> • Halls for wheelchair maneuver 	<ul style="list-style-type: none"> • Lighting
<ul style="list-style-type: none"> • Glazed doors clearly marked 	<ul style="list-style-type: none"> • Heating
<ul style="list-style-type: none"> • Lighting 	<ul style="list-style-type: none"> • Wall color orientation
<ul style="list-style-type: none"> • Kerbs well defined 	<ul style="list-style-type: none"> • Toilets
<ul style="list-style-type: none"> • Handrails alongside ramps and steps 	<ul style="list-style-type: none"> • Guided tours
<ul style="list-style-type: none"> • Litter well positioned 	<ul style="list-style-type: none"> • Touch exhibitions/displays/tours/workshops
<ul style="list-style-type: none"> • Automatic doors 	<ul style="list-style-type: none"> • Disaster management

Source: Adapted from Ambrose and Paine (2006)

Disable audience also must be fully reached in equal terms, as Sandell et al (2005, p.8) concludes:

“Despite the tremendous interest and activity surrounding issues of access for disabled audiences, consideration of disability in other areas of museum responsibility for example, in terms of the rights of disabled museum employees or disabled lives represented within collections and exhibitions has been much less impressive. The gap in knowledge and understanding around the presence of disability related material in museum collections provided a significant impetus for this project.”

In suggesting so, Sandell et al propose not only easy accessibility at museums, but representation in the museums' collections and exhibitions. This is a strategy of

representation, which creates a bridge between the collection and the audience. Consequently, resulting in a satisfactory audience. The current study attempts to understand those strategic initiatives developed to attract audience in the two managerial museums organizations used for this research. The following research question was developed accordingly:

RQ1 – What strategic initiatives were developed to attract a wider audience in the two managerial museums organizations?

3.2. MUSEUM FOUR PS

Understanding the nature of visitors and applying marketing strategies will greatly enhance the museum performance in numbers of visitor and quality of visits. Marketing professionals are vital to museums, and the shift from object centrality to encounter centrality has been significant in any organization. Anderson (2004) observe that people who are not regular visitors will visit art galleries if there is something there they find relevant. Exhibitions have been held to promote local sections of local communities. Relating the exhibitions to the interest of different audience segments of the local population results in a new audience to the museum.

Marketing mix is a range of factors that museum must consider before starting marketing. Marketing mix describes four wide ways to marketing decision, such as, product, price, place and promotion. This study will focus only on two Ps, product and promotion.

Table 5 - Museum 4Ps in three basic elements.

Product <ul style="list-style-type: none"> - Collection - Historic building - Event 	Price <ul style="list-style-type: none"> - Admission fee - Product price at the store - Event rate
Place <ul style="list-style-type: none"> - Rural area - City museum - Church 	Promotion <ul style="list-style-type: none"> - Television documentary - Brochure - Travel centre

Source: Adapted from Ambrose and Paine (2006)

A museum product may be roughly understood as the historic site, buildings, gardens, facilities, staff, accessibility, collections, exhibitions, events, activities etc. The product can be tangible or intangible. Price in museums are directly related to the admission fee, costs of products at the stores, restaurants, cafeterias and the events/catering rates as well. The price is paid to obtain a service, for instance an event held in the palace drawing room or a walk in the garden, or merely to buy a book at the museum bookshop. Regarding the place, museums may be located in many types of locations. Cities or in the countryside, in rich or in poor communities, at a historic baroque palace or at a brand-new glass building. The place can be a success or a disaster for any business, and museums are not an exception. Finding the best location for a museum needs an important amount of consideration and planning. Ambrose Paine (2006, p.32) states that, “*museums can play an important part in social and economic regeneration, providing cultural ‘anchors’ in developing tourist destinations*”. In accordance with this view, museums should occupy a strategic place to be visited and acquire new audience.

Promoting the museum is one the most important task to achieve new audience and impact the community. This action must be well managed, especially if the organization has a short budget and cannot use many different medias. In this step, the promotion should ensure that all the benefits to the users are clearly stated. Patrons and stakeholders are essential, and the relationships with them must remain active and functional. Cultural events for instance, supported by bonds between Culture and Education, seem to be a powerful marketing technique. In fact, it boosts the dynamization of a wide range of extracurricular activities present at several moments in

the life of an academic community, and this promotes knowledge, research, socialization and active engagement.

Additionally, promoting the museum successfully and the visitors` satisfaction is a way to keep patrons aware of the importance of their financial investment to the organization. A successful museum is on the public focus and attracts new audience. Ambrose and Paine (2006) notes that promoting and marketing the museum demands a high consideration, because it needs to develop new services to meet the variety of audiences found previously during the market analysis. Paid advertising is a brilliant way to show the organization how it wants to be seen and allows to say what need to be said. The best media to be used vary according to the institution type, the place, time and target audience, hence it is of great importance to have a professional help in this regard to achieve what was planned. “...*your marketing strategy needs to attract attention, identify the key benefits on offer and be memorable.*” Ambrose and Paine (2006, p. 36). A wide range of media are used for that, and they are suitable or unsuitable depending on the market and the type of museum. Interestingly, targeting local visitors can be very profitable, as there are more chances for them to come back and become a member or a donor. Tourists hardly will be back after a visit, but a local visitor may return with their family and use the museum facilities and spend more and more time and money at the museum. This is one of the reasons why an audience focused management is important to cultural organizations.

The table 6 presents a range of advertising and publicity media which can be used to promote the museum in many ways to attract a wider target audience. Making the museum more attractive through media for instance and improving the access to the museum is fundamental to promote the museum to a larger number of people.)

Table 6 – Advertising and publicity media examples.

Newspaper	Magazines	Television	Radio	Printed Material	Displays	Web sites
Weekly	Monthly	Features	Talk-shows	Posters	Shops	Information
International	Annual	Interviews	Features	Flyers	Cultural facilities	E-exhibition
Editorials	General readership	Advertising	Quizzes	Banners	Travel centres	Interactive pages
New stories	Trade	Documentaries	Advertising	Personalised letters	Fairs	Publications

Source: Adapted from Ambrose and Paine (2006)

The museum promotion can be used towards the development of new audiences and may work as a key-factor for social inclusion as well. Immigrants, poorer people, women or young people can be related to cultural exclusion in some societies. However, the Universal Declaration of Human Rights in the article 27 states that, “*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*” For this reason, museums need to adopt a new role and develop new audiences to increase not only a positive financial balance at the end of the month, but also to facilitate social inclusion in the local community.

3.2.1. A living organization

A range of events and activity can be designed to promote the museum and improve the principal service. As well as attract a specific group, add value to the institution and to excel the public expectations. Ambrose and Paine (2006) remarks that promoting activities in another place can be very useful. Because the organization may work in partnership with another company, consequently reaching a new audience in return. Additionally, the organization might not be able to carry the event by its own, and a partnership may support in the publicity, funds or politically. Ambrose and Paine (2006) present numerous activities that museum can develop according to its mission, society and target audience. All these activities are not relevant to every museum whatsoever.

- Temporary Exhibitions
- Film/Video Programmes

- Touring exhibitions
- Workshops
- Print/pictures loan
- Hospitality morning/evenings
- Fairs/shows
- Lectures
- Music club
- Guided walks
- Volunteering
- Training events
- Art/History Festival
- Competitions and quizzes for children/families/interest groups
- Craft exhibitions
- Publication launch
- Dance performance
- Historical plays and reconstruction
- Pageants

Those activities presented above will match accordingly with the audience if well planned. Strategies must be implemented to choose the best initiative to the chosen public. For instance, aid-disaster trainings offered in educational museums to people in New Zealand as MacDonald et al (2017, p.360) present argument to emphasize that:

“Museums serve as a source of public information on the physical and social impacts of natural and technological hazards. With a wide array of hands-on resources, interactive activities and eye-catching informational displays typically unavailable in schools, educational museum programs have the potential to provide a learning experience that motivates disaster preparedness in children's homes and schools”.

This case not only demonstrates how museums can act in the education field, but how they can impact and serve as a base for the community development and welfare through activities not directly related to museums works.

The management strategies should be much focused on the audience to achieve success. The activities, mainly the exhibitions must inform, orientate and give directions to the public, they need to learn the meaning of what is displayed at the museum. Hence, is extremely important to know the reason people visit the museum and what are their needs. To establish a level of interactions with the public within the organization, some groups can visit in one hour, others in three hours for instance. Ambrose and Paine (2006) divides the audience into six major groups, families, pre-school children, children, young people, adults and people with disabilities.

Another point to consider is the organization facilities, such as sales department, food and beverage department and events department. Ambrose and Paine (2006) explains that shops in museums are very important because they contribute directly to the organization income and reach more customers through services offered during the visit. Merchandising the collection may be even more profitable, and legal contracts must be undertaken between the institution and the licensee. Every department must be considered to magnify the income and release the organization of the sole need of donations.

Develop engaging activities is fundamental for family groups. Cicero and Teichert (2017, p.146) explains in their studies that *“A family group’s decision to visit a museum can be viewed as a multi-stage decision process. Children play a particularly important role in family decisions on museum visits and participate in different stages of the decision-making process”*. The current study also analyses the activities which were designed for these groups. Consequently, a well segmented and targeted marketing approach is vital to reach and satisfy families expectations and needs through museum services.

One of this service is the learning itself for the kids. According to DeWitt and Storksdieck (2018) informal settings outside the school can provide good experience for children, especially school trips to museums. Consequently, it impacts positively the children’s social skills, emotional and understanding. DeWitt and Storksdieck (2018 p.160 & p.172) clearly confirms that *“the idea of an extended cultural residency is an essentially new type of museum programme. Additionally advocate further in their study that “Indicated improvements in communication and language skills, growth in confidence and independence, the development of social/relationship skills and other*

personal skills, and support for imagination and creativity.”. Finally, DeWitt and Storksdieck (2018 p.172) concludes that

“... through the duration of the experience and repeated visits over a period of days and weeks, the museums seem to have become familiar but still exciting spaces, in which children could focus on the activities in which they were engaged and benefit from them”.

DeWitt and Storksdieck findings establish a direct association between museum and children education. Proving that children is an audience which deserves high consideration when promoting the museum. The museum audience management should maintain practices that keep this type of audience present and frequent.

Another way to enhance the service of a cultural organizations is to apply new interactive technologies. Walzl (2006) proposes that *“Nowadays with museums broadening their audiences and trying to make collections more accessible to the public, more sophisticated - technically as well as methodically - interpretation tools become an important part in the process of engaging the visitor”*. These technologies improve the audience interactions and improve the visit experience as whole. Pallud (2017) holds the position that cognitive engagement positively influences self-reported learning, whereas interactivity positively influences cognitive engagement. Following this concept *“The best use of digital is to not make you aware of the technology, but to make you aware of the art,”* reports Jane Alexander, chief information officer at the Cleveland Museum of Art for CNBC. The Cleveland Museum of Art is currently exhibiting ARTLENS which is a gallery hall to interact with the public like no other. The exhibition uses gestures sensing technologies to engage with the audience through movements, plays, games, symbols for the education purpose. It is a barrier free project in terms of interactions with the collection itself. Strengthening this idea further Barron and Leask (2017 p.473) observes that *“...significant changes in the environment in which museums operate have led to the creation of new types of activities to attract different audiences who will contribute to their future economic and social sustainability.”* Confirming this statement, museums should change positively to acquire new audience through different activities. As well as consider young people in their audience management. Visits experience should match the expectations and needs of this public, proposes Barron and Leask (2017). However, still inside the curatorial

and social values sphere. Promoting the museum with local cultural events, catering, different activates, products and services designed to draw the attention of people, proof to be of great use.

Gathering of audience information and applying it into strategies creates added value. Some case studies presented by Distelmans, Groves, Huttunen, Kattelus and Kinanen (2013) show that the museum managers make core decisions and do not unquestioningly follow what the public suggests. Nevertheless, museums have collectively valued the wishes and expectations of their audience, even allowing them help to design new exhibitions and give ideas. Therefore, these organizations are considered visitor-focused and not collection-focused.

The first case is the Gallo-Roman Museum located in Tongeren Belgium. The museum carried out a quantitative research on a large scale to find out what and how its audience and potential preferred to learn about the museum past. Statistical analysis took place to create suitable type profiles of its visitors, that were considered by the museum during the planning processes. Afterwards, 60% of visitors declared that they would like to revisit the exhibition because they found it absorbing and informative. The most successful gallery among the vast audience is the which displays a prehistoric man though. Consequently, it is notable that the target group approach was most applied in this gallery than any other at the museum.

The Riverside Museum in Glasgow Scotland is a transport museum established in 2011. The museum had employed two Visitor Studies staff, who made research works with the help of an external agency. The project was that readers were welcomed to the role of advisory panels. Five different groups that acted as focus groups. They met regularly in order to exchange ideas and assess the planning, for instance in very specific parts of the exhibition. The visitor research made throughout the project is one of the contributing reasons to the success of the Riverside Museum, which received only in 2017 more than 1.3 million people. As many museums face economic uncertainty and funding cuts such as the National Museum of Brazil, recently destroyed by an enormous fire. The role of visitor studies can guide the management to allocate the resources for the museum success. Understand the audience's needs and apply them to the experience add value and consequently impact the number of visits. Cerquetti (2016) advocates this view stating that *"If museums operate in the service of society*

and its development, they achieve their mission continually and holistically serving their audiences and communities, creating long-term value both for their stakeholders and future generations". The museum development of audience is considered its own sustainability in modern society. Hence, so many publications were made since the first years of the 21th century to support cultural institutions in this process and many heritage organizations have adopted audience management strategies. Cerquetti (2016) also remarks the importance of digital technologies for museum innovation, which enhance the service quality and attract a wider audience.

The current study attempts to understand what strategic marketing initiatives were developed to attract audience in the two managerial museums organizations. Further Research questions appeared accordingly:

RQ2.: The managerial museums organizations are creating a specific set of strategic marketing initiatives to gain the audience attention?

From this second Research Question, sub questions will arise, as follow:

RQ2.1.: Are these organizations developing specific initiatives to different target groups (retired people, children, people with special need, families, young people)?

RQ2.2.: Are these organizations developing new products and service to attract a wider audience?

RQ2.3.: Are these managerial museums organizations communicating differently to each market targets?

RQ3.: Do these initiatives impact the organizations performance?

4. METHODOLOGY

4.1. INTRODUCTION

In this chapter, it will describe the methodology used to carry out the present study. The method of collecting the information and techniques used was done according to the proposed objective: Museum strategic management on audience attraction. Both secondary and primary data were collected. The collection of primary data included qualitative information of an exploratory nature in the form of semi-structured interviews. Descriptive quantitative information was obtained through a questionnaire.

4.2. OBJECTIVE

This dissertation focuses on the qualitative analysis of two mighty heritage organizations, one located in the United Kingdom of Great Britain and Northern Ireland and the other in Portugal. The aim is to understand what and how these organizations do to attract a wider audience. Subsequently, an analysis of the marketing-mix focusing on promotion and product took place. The analysis was designed to verify the power of attraction of these organizations over the people's decision on whether to visit them, or to enjoy another leisure facility. The organizations selected for this study were Historic Royal Palaces based in London, and Parques de Sintra – Monte da Lua in Sintra. These organizations manage royal palaces, castles and gardens, and both are renowned nationally and internationally in the heritage and touristic field.

4.3. HRP AND PSML

In Portugal, there many palaces and castles, and some of them are concentrated in Sintra. Sintra is a municipality in the metropolitan area of Lisbon. The municipality contains two towns, Queluz and Agualva-Cacém according to Statistics Portugal (2018). Parques de Sintra-Monte da Lua organization (PSML), with headquarters in the Monserrate Park Sintra, has, among other missions, to manage the most important natural and cultural values located in the area of the cultural landscape of Sintra.

PSML look after the Park and the Palace of the Pena, the Gardens and the Palace of Monserrate, the Castle of the Moors, the Capuchos Convent, the Garden and the Chalet of the Countess of Edla, the National Palaces of Sintra, Queluz, and the Portuguese School of Equestrian Art. The Park and Palace of Pena were design by D. Fernando II, in romantic style the palace received strong Manueline and Moorish influences. The palace sits in a great park on the top of a hill in Sintra. The Castle of the Moors was built during the 10th during the Muslim occupation in Iberia. It was subsequently enlarged during the Christian age. Archeology works take place in the castle grounds nowadays. The Gardens and the Palace of Monserrate is a blend of exotic styles built in the 19th century in the Romantic era. The gardens received plants species from all the word, and it is organized geographically. The small Capuchos Convent is a Franciscan convent built in direct contact with nature and according to a philosophy of extreme architectural and decorative despoiling. It is also known as "Convent of the cork", due to the use of cork in the protection and decoration of its spaces. The Garden and the Chalet of the Countess of Edla was designed by D. Fernando II and his second wife, the Countess of Edla. It was built in the Park of Pena for private use in a romantic environment. Strategically located to the west of the Pena Palace, the building follows the model of the Alpine Chalets, in fashion in that time. The ancient history of Palace of Sintra begins during the Muslim occupation in the Iberian Peninsula. It was enlarged over the time, during the reigns of D. Dinis, D. João I and D. Manuel I, the present form dates back from the 16th century. The National Palace of Queluz was built in 1747 by D. Pedro III, it was initially conceived as a summer residence, becoming a comfortable space for leisure and entertainment for the royal family, which inhabited it permanently from 1794 until the departure to Brazil, in 1807 following the French invasions. The Portuguese School of Equestrian Art is in the Gardens of the National Palace of Queluz with presentations at the Henrique Calado Riding School, in Calçada da Ajuda Lisbon. It intends to maintain the Portuguese tradition of school through the selection, training and exhibition of thoroughbred horses.

PSML is a publicly-owned company created in 2000, following UNESCO's classification of the Cultural Landscape of Sintra as a World Heritage Site in 1995. Its creation was designed to unite institutions with responsibility for safeguarding and enhancing the cultural landscape of Sintra. The Portuguese State then handed over the management of its main properties in the area to PSML. In 2015 the palaces received

the stunning amount of 2 223. 594 visitors. PSML museums are designed for the general public and welcome all sorts of visitors.

Table 7 – Visits at PSML palaces in 2017

Place	Visits
The Park and the Palace of the Pena	1.685.964
Castle of the Moors	561.490
National Palace of Sintra	545.558
National Palace of Queluz	180.432
Gardens and the Palace of Monserrate	149.156
Capuchos Convent	39.573
Chalet of the Countess of Edla	23.418
School of Equestrian Art	5.370
Farmyard of Monserrate	2.326
Total visits	3.193.297

Source: PSML (2018)

The Palace of Monserrate a blend of Gothic, Moorish and Indian style built in 1858, now houses the PSML headquarters in Sintra Portugal.

Figure 3 – The Palace of Monserrate



Source: Author (2016)

Interestingly, there is a similar organization in the United Kingdom which looks after several royal palaces, gardens and castles. Historic Royal Palaces (HRP) was established by the British government in 1989. Later the organization became a charitable independent that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, Kew Palace and Hillsborough Castle, the last estate is in Northern Ireland. The tower of London, was built after the Norman conquest in Britain by the river Thames in 1078. The royal fortress houses collections of armor, artillery and even the British Crown Jewels. Kensington Palace located in Kensington London is originally designed by Sir Christopher Wren, partially finished in 1692 during the reign of Queen Mary II and William III. The interior was further embellished by William Kent between 1724 and 1726. Nowadays the palace serves a royal residence and is home to art collections and interesting exhibitions. Hampton Court Palace is another palace managed by HRP, it is a medieval Tudor palace built in 1515 by the river Thames. Roughly 10 miles from London, and the palace displays parts of the priceless royal collection. Kew palace is located in Kew, built in 1631, the Dutch style palace was occupied during the Georgian era. It is the smallest among all the HRP palaces, and its kitchen is open to the public. The Banqueting House is the only remaining part of what was the magnificent Palace of Whitehall, the 1500 rooms palace was destroyed by the fire in 1698. The Banqueting house is a Neo-classical building and has a marvelous fresco ceiling by Peter Paul Rubens. Hillsborough Castle, it is a Georgian manor house built in the 18th century. The castle is located in the village of Hillsborough 12 miles from Belfast in Northern Ireland.

HRP raise their own funds and depend on the support of visitors, members, donors, sponsors and volunteers. HRP received 4 427 000 visitors in 2016/17, making a yearly income of £ 91 million. According to HRP official reports (2018), they had expenditure costs of £ 86 million and kept free reserves afterwards amounting £5 million. The table 5 presents the number of visitors that each palace received in 2016-17. On the top of the list is The Tower of London with 2 781 000 visitors, and the last position is occupied by Hillsborough Castle in Northern Ireland with 14 000 visitors. The castle was recently acquired by Historic Royal Palaces and is currently closed for renovations.

Table 8 – Total visits at HRP palaces in 2016-17.

Museums	2012-13	2013-14	2014-15	2015-16	2016-17
Tower of London	2.507 000	2.859 000	3.007 000	2.794 000	2.781 000
Hampton Court Palace	524 000	562 000	582 000	595 000	934 000
Kensington Palace	405 000	408 000	400 000	394 000	424 000
Banqueting House	31 000	51 000	58 000	42 000	52 000
Kew Palace	31 000	152 000	134 000	138 000	222 000
Hillsborough Castle	Closed	Closed	3 000	6 000	14 000
Total	3.498 000	4.032 000	4.254 000	3.969 000	4.427 000

Source: HRP annual report (2017)

Hampton Court Palace built in 1514 in Tudor style, is now the headquarters for HRP outside London.

Figure 4 – Hampton Court Palace



Source: Author (2012)

The table 9 classifies the two organizations that manage historic sites in Portugal and in the United Kingdom, Parques de Sintra – Monte da Lua and Historic Royal Palaces. It is possible to characterize and evaluate their similarities and differences regarding the organizations' profiles. Both organizations are considered history museums, that manage palaces of national interest in Europe. PSML is a state-owned company, and HRP in contrast is an independent charitable organization which has no public funds. The organizations of this study are opened to the general public and are considered similar to proceed with a further case study. Both organization are present in the media, and they promote their palaces in different ways to reach a broader audience in the countries they are located.

Table 9: Organizations' profiles comparison.

Classified by	Parques de Sintra – Monte da Lua	Historic Royal Palaces
Collections	History Museum	History Museum
Who runs	Government	Charitable trust
The area they serve	Regional palaces	National palaces
Audience	General public museums	General public museums
The way they exhibit their collections	Historic palace museums	Historic palace museums

Source: Author (2018)

We analyze then the questions of this study:

RQ1 – What strategic initiatives were developed to attract a wider audience in the two managerial museums organizations?

RQ2.: The managerial museums organizations are creating a specific set of strategic marketing initiatives to gain the audience attention?

RQ2.1.: Are these organizations developing specific initiatives to different target groups (retired people, children, people with special need, families, young people)?

RQ2.2.: Are these organizations developing new products and service to attract a wider audience?

RQ2.3.: Are these managerial museums organizations communicating differently to each market targets?

RQ3.: Do these initiatives impact the organizations performance?

4.4. DATA COLLECTION

There are two great advantages by using multiple methods and approaches for conducting this study. Firstly, it increases the confidence and robustness of the results. Secondly, advantage in the possibility to triangulate the information. Cox and Hassard (2005) remark that a researcher can be a finder of a particular angle, for perspectives on triangulation are outlined in terms of associated ‘possibilities’ and ‘impossibilities’.

The choice of the organizations is wholly related to the management of heritage properties. The information obtained for this dissertation are characterized as primary and secondary data. Hence, primary data was collected through a questionnaire developed to be applied at HRP six palaces in the UK and PSML nine historic site in Portugal. At RHP the questionnaire was fill out by the Head of Media, whereas at PSML it was replied by the Head of Divulcation and Visitor support, departments totally related to what is been studied in this dissertation. In addition, information was acquired from semi-structured interviews conducted with HRP, PSML and Ajuda National Palace managers, as well as a museology author, in order to understand how these organizations, promote their products and attract new audience. Regarding the secondary data, it was provided by the entities’ annual reports, that made it possible to obtain information about financial performance, visits and activities. Finally, data was also collected from ICOM worldwide, DGPC in Portugal and DCMS in the UK.

4.4.1. The questionnaire

The questionnaire was created with 24 questions, compounded with open-ended and closed-ended questions. The questionnaire was designed as a tool to analyze the organization strategic marketing on audience attraction. It was created using a Google tool called Google Forms. The questionnaire needed to be improved and a second version was created as the questions needed to be rearranged in order to obtain the data for this case study. Then, the second version was made and resent to the respondents in Portugal and Britain. The questionnaire presents 5 different sessions:

- I. Devoted to briefly present the case study and its objectives, it helps the respondent to familiarize with what is proposed.
- II. This session intends to categorize the museum public, questions (1-6).
- III. The third session seeks to understand the audience reasons to visit the museum and their behavior during the visit, questions (7-12).
- IV. This session was created to evaluate how the museum interacts with the audience and how active they are, questions (13-22).
- V. The last session was designed to measure the museum marketing power, questions (23-24).

The questionnaire was sent to the organizations` headquarters, where they are supposed to have access to information on every property manage by them. Afterwards, the questionnaire was responded back with some information missing. However, the key information related to promotion was obtained. PSML replied the questionnaire via e-mail on 13th August 2018, and HRP in the same manner on 21th August 2018.

4.4.2. The interviews

The interview flexibility and adaptability help to obtain considerable amounts of information, which may allow the analysis of the data and compare the results accordingly allowing the study validation. The interviews were indeed conducted to help the designing of the applied questionnaire. Two interviews with the PSML staff member was by telephone during the months of June and July, whereas the interview with the HRP responsible was via e-mail was on 7th May 2018. A face-to-face-interview

took place at Ajuda National Palace on 28th June 2018 with the Palace director in his office. The interviews were based on museum strategic management on audience attraction as suggests the study scope. Questions were raised regarding the gaps in attracting new audiences, strategies used and the weaknesses to develop new techniques in the field. Consequently, content analysis was conducted to analyze the data.

5. RESULTS

This chapter is divided in two sub sections. The first section presents the results of the museums managerial annual reviews and the second section presents the results of the questionnaire. The questionnaire was conducted at the British organization RHP in London and the at Portuguese counterpart PSML in Sintra. The financial and performance results are presented into national currencies respectively the Pound Sterling (£) and the Euro (€).

5.1. HRP FINDINGS

5.1.1. Focused findings from HRP reports

In order to respond to the research question RQ2.: The managerial museums organizations are creating a specific set of strategic marketing initiatives to gain the audience attention? It needs to take into consideration product and promotion at RHP, this study notes that it is necessary to point out some manoeuvres adopted by RHP to acquire audiences and promote the organization. Some of these strategies will be shown in order to have a wider knowledge how far museum management may act.

Regarding RQ1 – What strategic initiatives were developed to attract a wider audience in the two managerial museums organizations? A great example to drawn attention of family audience is the “Magic Garden” at Hampton Court Palace focused on children plays, it was opened in May 2016 by the HRH the Duchess of Cambridge. The “Magic Garden” attracted more than 25.000 family users, which increased the number of visitors at Hampton Court Palace. Events year round are promoted for children and adults, HRP was recognized a family-friendly heritage destination.

When famous people support a cause, it serves a strong propaganda. As it was the case during the summer 2016 when Her Majesty the Queen, HRH the Duke of Edinburgh, HRH The Prince of Wales, HRH the Duchess of Cornwall as well as The Cambridges paid visits to Hillsborough Castle in Northern Ireland. This caused not only a positive impact in British soil, but internationally.

Regarding the RQ2.1.: Are these organizations developing specific initiatives to different target groups (retired people, children, people with special need, families, young people)? For specialist audience, thematic exhibitions may be displayed. In

February 2017, in partnership with Yale University it was released a project “Enlightened princesses”. An exhibition first launched in Connecticut USA and after displayed in England which attracted many people according to HRP reports. Still regarding special exhibitions, in February 2017, it was released an exhibition called Diana: Her Fashion Story. To commemorate the 20th anniversary of her death. Another exhibition “Empress and the Gardener” was created to celebrate the 300th of the Master Capability Brown’s birth. A collection of watercolors from the Hermitage Museum in St Petersburg is on loan for HRP. An exhibition which not only about painting, but also about gardening.

When analyzed regarding the activities at HRP, this study notes that during May and June concerts were held at Kensington Gardens to celebrate the Queen’s birthday, as well as choirs sung at the Royal Chapels. Many sorts of music were performed to convey a larger number of viewers as possible. This may answer RQ2.3. when asked how these organizations communicate with the public

In Northern Ireland for instance a four-day activity took place inside and outside Hillsborough Castle called “Big Weekend”. This activity proved to be massive popular to local children. In London, school programme “Music at the Tower” was promoted in June in partnership with Walter City Musical Festival. There were 1500 young people from schools across East London that participated. Those activities are strategies to gain new audiences in different approaches.

Another example of promotion was in May 2016, when it was released a different activity called “Horrible Histories”, which performed “Terrible Tudor”. Shows for family audience displaying guts, gore and blood. Over 15.000 people attended the event. Once gain putting HRP in the centre again.

When analyzed towards healthcare and welfare, activities were found as “Sensory Palaces”, a free programme that supports people with dementia and their careers prospects. Consequently, events about dementia also took place at HRP properties. Once again, proposing different audiences and improving the strategies of audience management. Another form to promote HRP is though glamorous summer parties are for fundraising. Actors, fashion editors and entrepreneurs are present on these occasions.

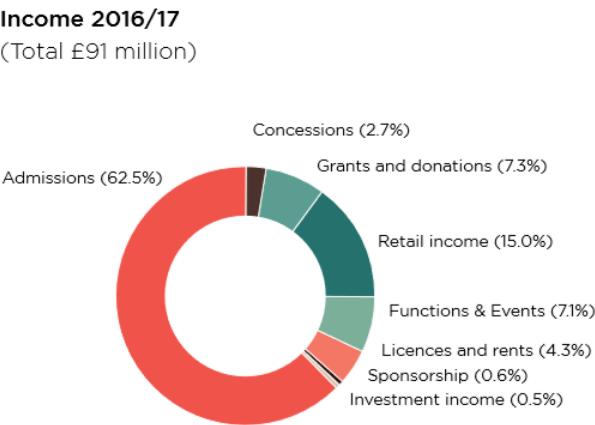
Regarding the product of HRP marketing mix, besides collections, palaces, gardens and objects for sales at shops, its venues are also product. The venues won three prizes for the “World’s Most Prestigious Venues” for Kensington Palace. HRP is opened to social events and ceremonies. Still in the product sphere, during the Easter of 2018, a 1760’s Pagoda at Kew Palace was reopened after a GBP 5 million restoration. RHP is focused in restoring the product and presenting in its best. An Educational product is also present at HRP, MOOCs were produced, among them “Royal Food and Feasting”, which 15.000 people attended online. This digital educational product makes the HRP not only present in Britain but worldwide through e-learning methods and heritage instigation.

Referring to RQ3. The strategic management on audience attraction lead HRP to a positive performance as it is shows bellow.

- HRP set a new record of 4.427.000 visits in 2017.
- An increase of 12% on income was detected.
- Only admission income summed £57.2 million, 62% of total HRP income.
- Retail, functions and events generated £27.2 million.
- Free reserves of £5 million.
- A goal of £30 million from donations is almost to be reached for 2018.
- RHP reached 96.000 members. A number much helped by the “Magic Garden” according to the reports.

The figure 5 bellow presents HRP total income map, and the percentage that which department contributes to the total income. The largest part (62.5%) comes from admission, whereas investment income represents the thinnest amount (0.5%) of them all.

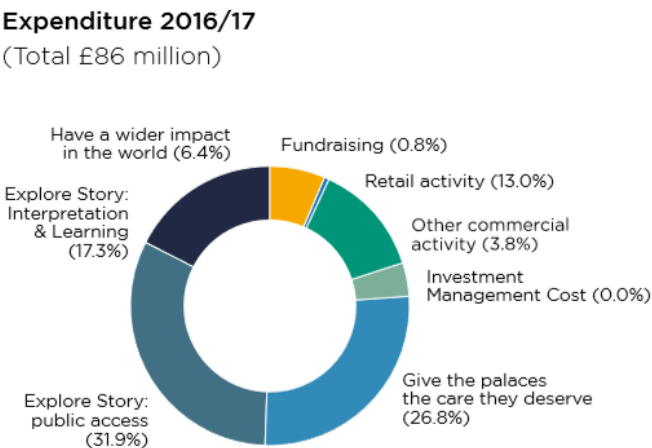
Figure 5: Total income of 2016/2017 at HRP



Source: HRP (2017)

The figure 6 bellow displays HRP total expenditure map, and the percentage that which department requires to operate. It is notable the largest proportion to the costs related to public access (31.9%) and (26.8%) for the palaces preservation.

Figure 6: Total expenditure of 2016/2017 at HRP



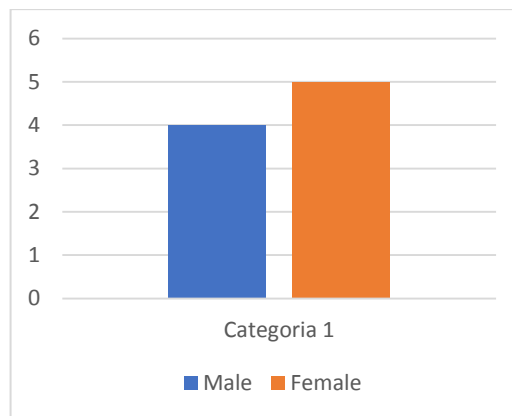
Source: HRP (2017)

5.1.2. HRP questionnaire results

I) HRP visitors' profile

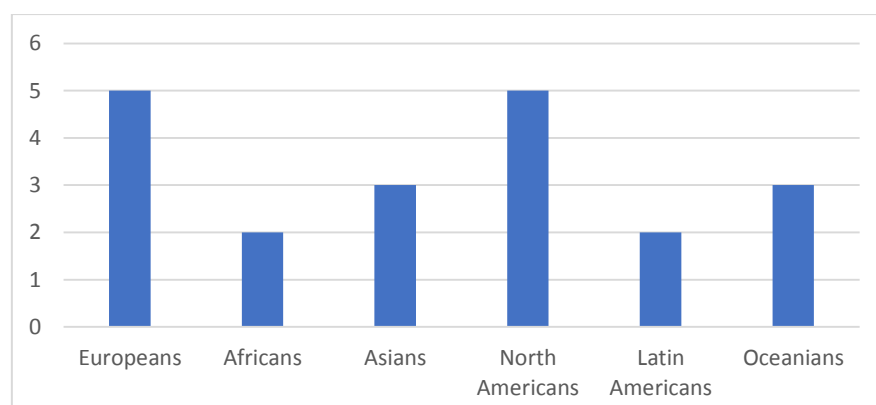
Regarding the gender of the audience the presence of women and men are almost equal, nevertheless there is a slight different with more female visitors at the palaces as seen in the figure bellow. The graph represents the total percentage in the six palaces managed by the organization in the UK.

Figure 1 Audience gender at HRP



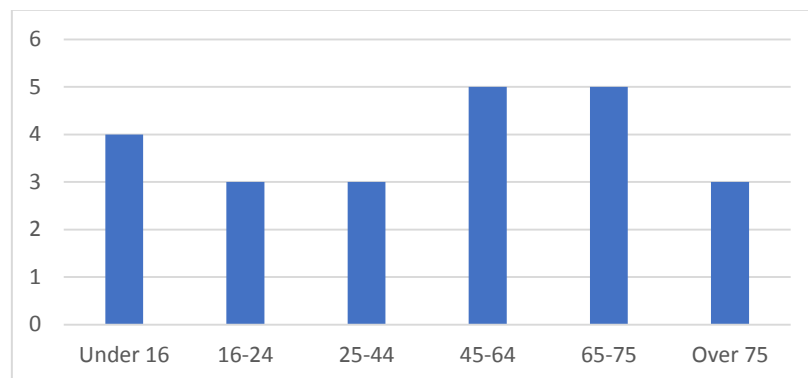
When asked where the visitors come from, it was found that local visitors represent 30-50% of visits and national visitors represent around 70-50% depending on the palace and season of the year. Among overseas visitors it was found that Europeans and North Americans are the most frequent groups whereas Africans and Latin Americans are less frequent visitors. French, German and American are the most popular nationalities among the overseas visitors.

Figure 2 Audience ethnic groups at HRP 6 palaces



When verified in terms of age groups, the groups more popular are 45-64 years old and ranges to 65-75 years old in all the palaces as shown in the figure bellow.

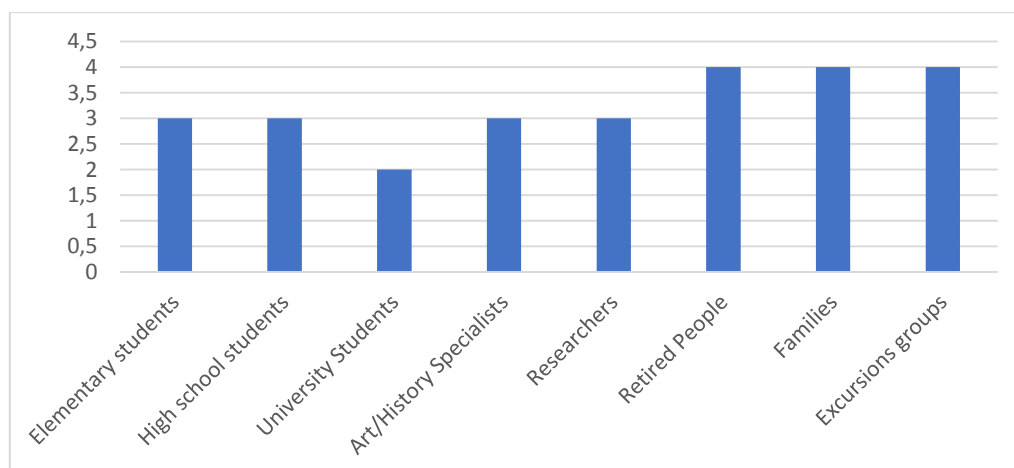
Figure 3 Audience age groups at HRP



Regarding the accessibility for people with limited mobility, the palaces are adapted to welcome people with special needs, among the facilities more used are the accessible entrance/ramps, toilets with proper levels and lifts.

Dividing the audience into groups. The study remarks that the most frequent groups at HRP are families and retired people. The least frequent is university students as shown below.

Figure 4 Audience types



II) HRP visits

It was observed that visitors spend on average 3-4hs visiting the palaces. It was confirmed that the main reason for them to visit is the historic building itself and grounds. The main motivation for the visits for local, national and overseas visitors is equally for leisure.

The questionnaire response shows that the busiest time of the year, with the highest number of visitors is in May, June, July and August at HRP. When asked about, how often they return, the questionnaire indicates that local visitors generally return to the palaces more than twice a year whereas national visitors return each ten years. Overseas visitors in contrast do not return. HRP reports that the visitors rate their visit overall experience as truly satisfactory.

III) Activities, events and education findings at HRP

When asked about RQ2.1.: Are these organizations developing specific initiatives to different target groups (retired people, children, people with special need, families, young people)?

The total number of temporary exhibitions were 5 in the last five years, these exhibitions were free of charge and included in the regular museum admission fee. Regarding education programs are frequent to senior citizens, young people and people with special needs. However, the education programs are much more used for school children and thematic groups. 5 TV documentaries were released by HRP and 4 magazines are published yearly.

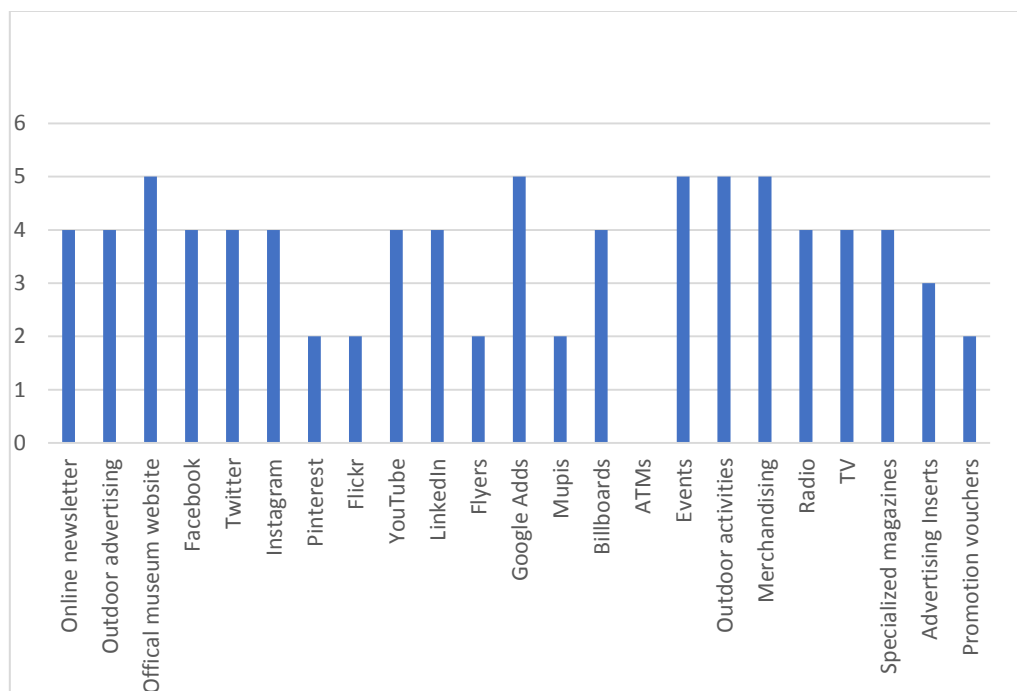
IV) Marketing at HRP

Regarding some communication tools used by HRP, events, outdoors activities, merchandising are extremely promoted by HRP. Following online newsletter, outdoor advertising, Google Adds, Facebook, Twitter, Instagram, billboards, radio, TV and specialized magazines are very used by HRP. It was found that YouTube, LinkedIn and

advertising inserts are generally used by HRP. Flickr, Pinterest, flyers, mupis and promotion vouchers are hardly used by HRP. In the figure bellow the study confirms that ATM advertisement is not used by HRP.

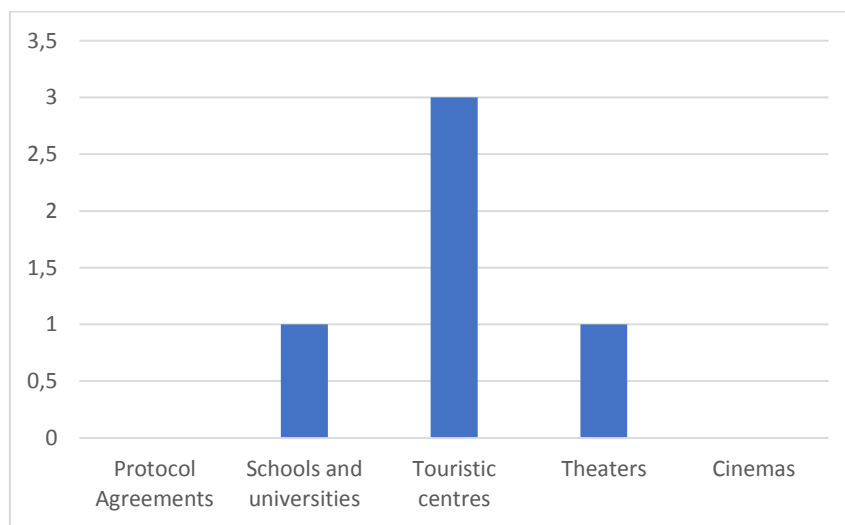
Communication tools used by HRP

Figure 5 Communication tools used by HRP



Regarding the means of communications, touristic centres are the most used as mean of communication by HRP. School, universities and theaters are hardly used as means of communication by HRP. The organization do not use protocol agreements or cinema as shown in the figure bellow.

Figure 6 Means of communication of HRP



5.2. PSML FINDINGS

5.2.1. Focused findings from PSML reports

Responding to RQ1 – What strategic initiatives were developed to attract a wider audience in the two managerial museums organizations? This study verified findings related to PSML promotion and product. PSML won for the fourth time as the “Best Conservation Company in the World” by the World Travel Award in 2016. Furthermore, Queluz National Palace received a €2.9 million restoration. These facts are related to the PSML product conservation and quality in terms of marketing mix. Another conservation program was at the cloisters hall and D. Manuel II apartments that received restoration at National Palace of Pena. Those restorations increased the influx of visitors and had a positive impact on performance.

Not only indoors but outdoors spots were targets for strategic management. The Park of Pena, the botanic gardens and several pathways received recuperation in last few years, and in 2016 few projects were successfully finished. Additionally, The countess of Edla's chalet was restored in 2016, after its destruction by a fire in 1999.

PSML focused on product and service when the National Palace of Sintra suffered many conservation alterations in its kitchen, chimneys and courtyards. The accessibility

was taken into account when improvements were made for the visitors` access to the palace.

In terms of educational activities, a temporary exhibition took place to celebrate the life of the king Fernando II. This exhibition was created with PSML watercolors collections painted by the king, with cooperative loans from other collections such as National Palace of Ajuda and Casa de Bragança Foundation and National Museum of Antiquity. Special exhibitions help to draw the local audience attention and the interaction can be developed.

Still analyzing the service at PSML, 5 automatic ticket machines were placed at the main entrances of Pena Park, Castle of the Moors, National Palaces of Sintra and Queluz. These machines minimize the waiting time to enter the palaces. Alongside it was launched the third version of a multimedia guide called “Talking Heritage” by PSML. The app provides information also in gestural language, audio information, GPS and control movements increasing the audience interaction with the museum.

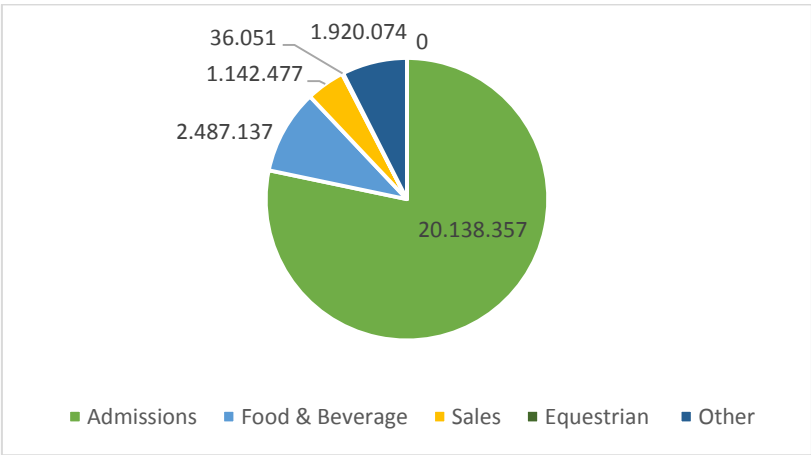
PSML also promoted a cultural agenda, classical concerts, serenades and serrones were promoted throughout the year at the National Palaces of Pena and Queluz. As well as an event of Indian classical dance was held at Monserrate Palace in April. In March a botanic event took place at the National Palace of Sintra, exhibitions of camellias and orchids were held, as well as workshops and a conference of flowers. Those activities outside the fine arts sphere proved to be important to engage new audience to the museum.

The strategic management on audience attraction lead PSML to a positive performance as it is shows bellow.

- The visits increased 17.25% in 2016 and keep increasing in 2017-2018.
- PSML paid the Portuguese state the sum of € 3.714.247,14 for IVA tax.
- The estimated income tax for 2016 amounted € 2.436.858.
- Free reserves of € 6.981.596

The figure 13 represents the total in Euro generated by each department. It is notable that the largest amount come from the admission, the main source of income, whereas the equestrian represents the smallest income source.

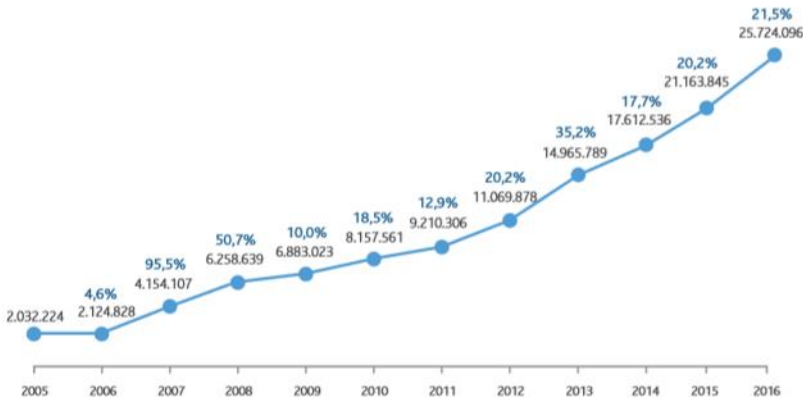
Figure 7 Income PSML. Source: PSML annual report 2016



Source: PSML (2016)

The figure 14 the yearly income at PSML. The crescent income is due the increase of visitor at PSML palace, as displayed in the last graph admission is the main source of income of PSML resulting in a positive financial performance.

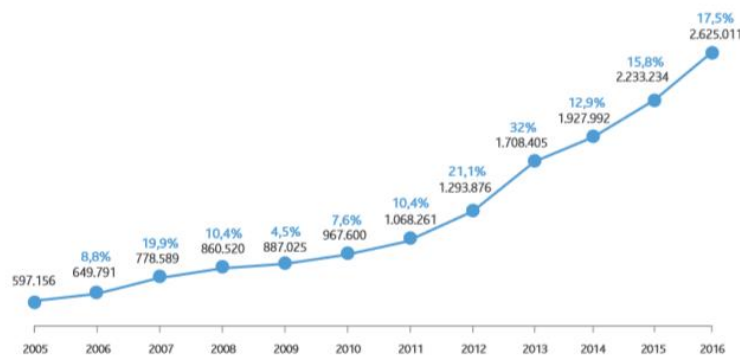
Figure: 2005-2016 PSML total income and the increase in percentage (%).



Source: PSML (2016)

The figure 15 shows how visits are being more popular at PSML palace. The sharp increase from 2011 to 2016 can be seen and can be associated with the crescent number of tourists in Portugal in addition to the museum strategic position on audience attraction and promotion. The gain of audience increases exponentially the income though admission fees impacting the financial performance positively. The figure 15 presents 2005-2016 total visits at PSML palace yearly, with growing percentage.

Figure 9 PSML visits until 2016



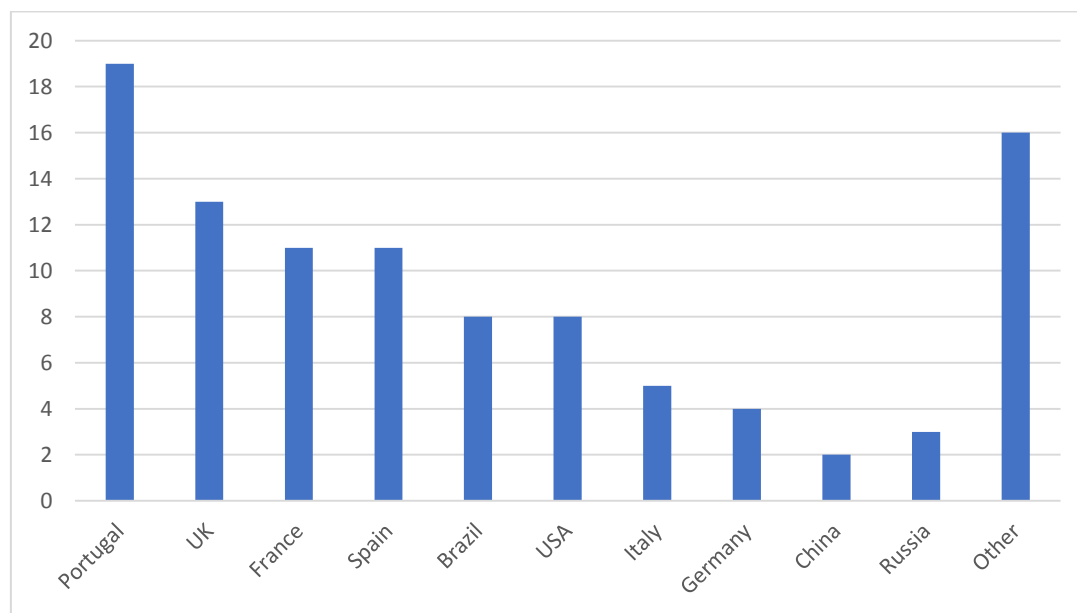
Source: PSML (2016)

5.2.2. Findings from PSML questionnaire

I) Audience profile

In order to answer RQ2.1.: Are these organizations developing specific initiatives to different target groups (retired people, children, people with special need, families, young people)? When verified the public, the most common ethnic group among the visitors at PSML palaces are Europeans. However, Brazilians are common among the visitors as well. The graphic bellow presents the information in percentage. Activities and material are released according to most used languages at PSML.

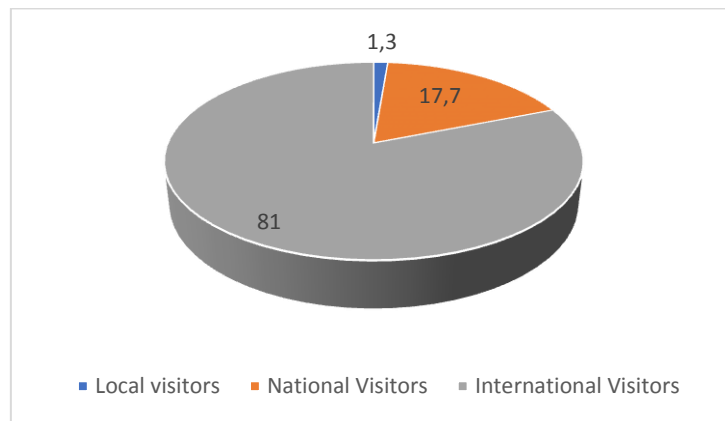
Figure 10 Most common nationalities among the visitors at PSML



Regarding accessibility, PSML launched a project of accessibility at its palaces which cost 2 million Euros. The project was audited by Blind and Amblyopic Association of Portugal, Portuguese Deaf Association and Salvador association. The palaces are equipped with accessible entrances, exits, lifts and ramps. Also, the project covers areas of services and information's for people with special needs.

It was found that elementary and universities students are frequent visitors. Albeit the biggest proportion are tourists. According to the last PSML statistics (2017), 1.3 % of the visitors come from local community of Sintra municipalities. National tourists respond to 19% of the total visits, whereas the overseas visitors represent 81%, the graph bellow illustrates the information adding local visitors to the information within the national part.

Figure 11 Where the visitors come from at PSML



II) Visits information at PSML.

The general motivation for the visits is leisure and visitors spend on average 1h to 2hs at the PSML palaces. As HRP audience, PSML audience also has as main reason to visit the historic building and grounds. When analyzed the busiest season of the year, April to October is the regarded as the busiest time at the Palaces, it is considered the peak of the year.

III) Activities, events and education findings at PSML

Responding to RQ2.2.: Are these organizations developing new products and service to attract a wider audience? In 2016 three temporary exhibitions were promotes by PSML. Education programs for thematic groups, senior citizens and young people is generally promoted at PSML. Such education programs for people with special needs is more regularly promoted, whereas for school children is promoted constantly. PSML management is focused on cultural programming, educational services and social events.

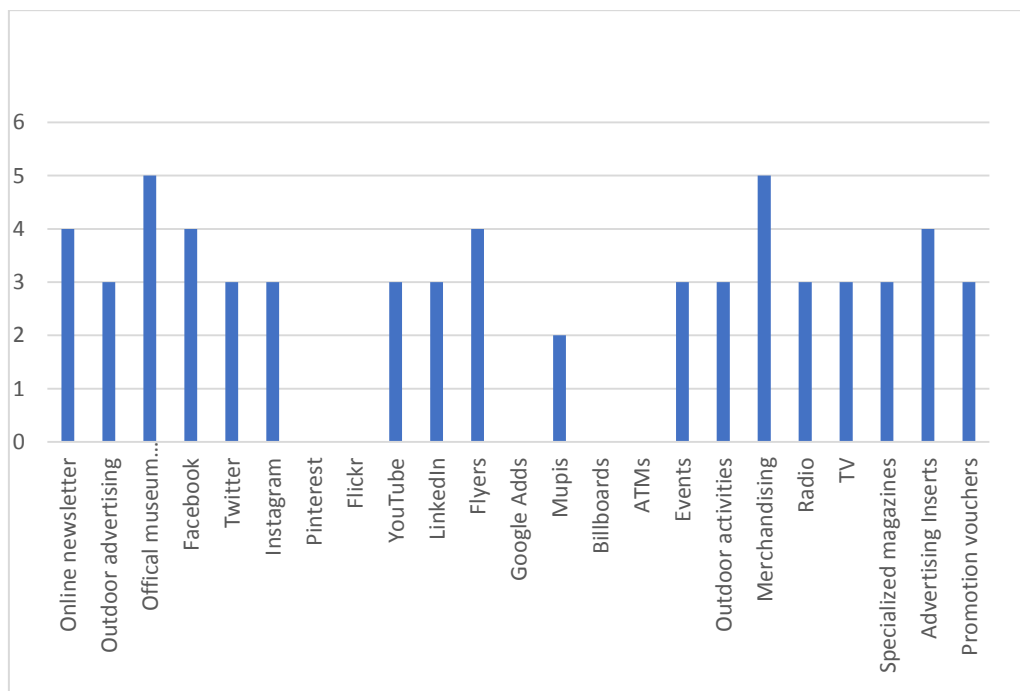
When evaluated in the publications field, the results showed as follows:

- PSML published 2 books in 2013, 2 books in 2014 and 3 books in 2015.
- Since 2014 PSML released 124 videos on YouTube.
- 5 TV documentary were produced by PSML in the last 5 years.
- In the last 5 years PSML published 3 guides.

IV) Marketing

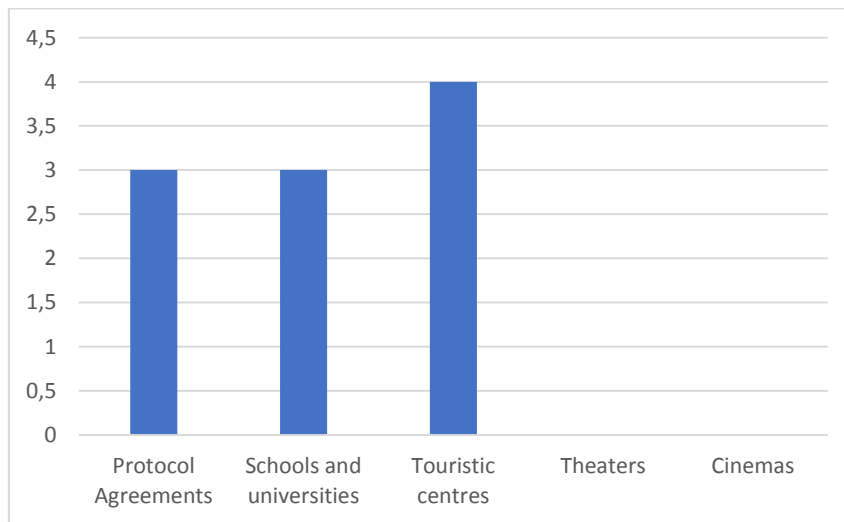
Responding to RQ2.3.: Are these managerial museums organizations communicating differently to each market targets? Regarding the marketing strategies at PSML we found that the official museum website and merchandising are the most used tool among them all. Online newsletter, Facebook, flyers and advertising inserts are very used by PSML. Outdoor advertising, Twitter, Instagram, YouTube, LinkedIn, events, Outdoors activities, radio, TV, specialized magazines and promotion vouchers are generally used by PSML. Mupis are hardly used by PSML Subsequently, Flickr and Pinterest are not used by PSML as shown in the graph bellow.

Figure 12 Communication tools used by PSML



Regarding the means of communications, protocol agreements are generally used at PSML, as well as school and universities. Touristic centres are the most used by PSML. Cinemas and theaters are not used whatsoever as indicates the graph bellow displaying the differences.

Figure 13 Means of communication of PSML

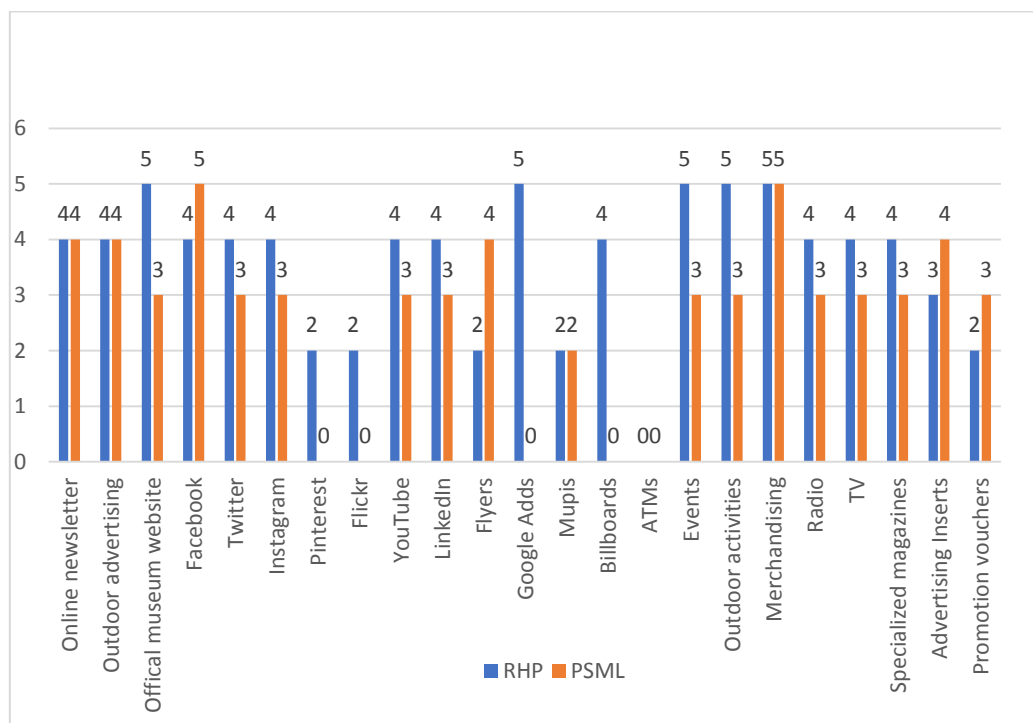


Source: Author (2018)

5.3. COMPARISON BETWEEN RHP AND PSML ON PROMOTION AND PERFORMANCE

The figure 20 represents the communication promotion comparison between the two organizations evaluated in this case study. It is notable that both PSML and HRP use merchandising at high level, and neither of them use ATM for promoting the museums. The study suggests that printed material is more used by PSML, and social vents is more explored by HRP. The nature of this evaluation might contribute to the organization strategic management, for instance applying the resources into the best suitable tool and mean to promote the museum.

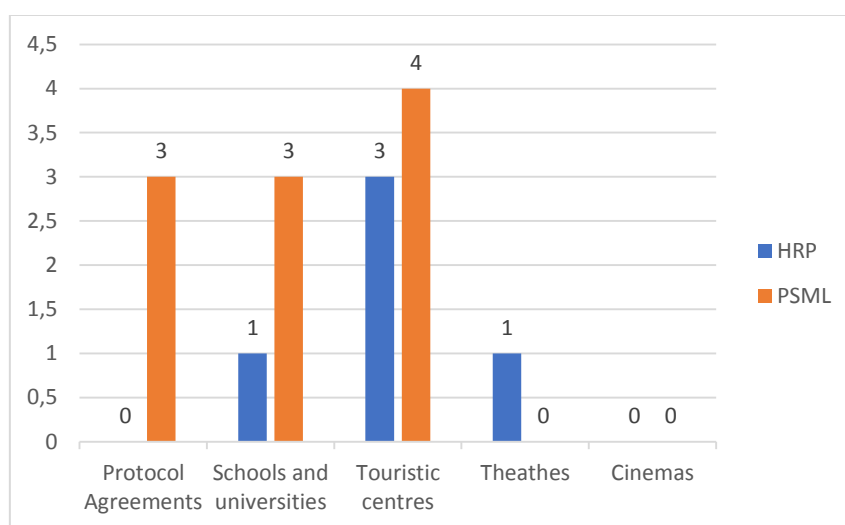
Figure 14 Comparison of communication tools used by RHP and PSML



Source: Author (2018)

The figure 21 bellow shows the differences about the means of communication used by the RHP and PSML. The Portuguese PSML as a state-owned company works with protocol agreements whereas HRP a charity independent company does not. Both generally use touristic centres and neither works with cinemas as shown.

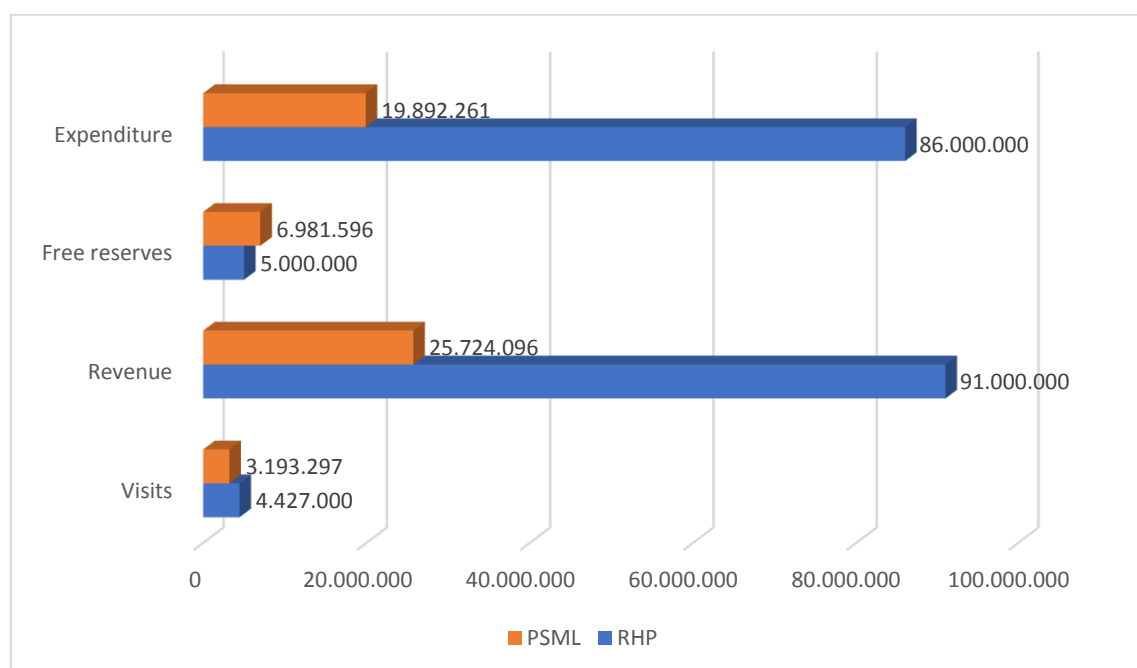
Figure 15 Means of communication comparison HRP with PSML



Source: Author (2018)

This study presents a brief overall performance, comparing both organizations used by the case study on audience attraction. It also responds to RQ3.: Do these initiatives impact the organizations performance? The graph bellow suggests similarities and great differences in financial scale between organizations. PSML has a lower expenditure and a lower revenue in contrast to HRP with greater revenue and higher expenditure. At the end of the financial year, both organizations managed to keep free reserves as seen right below.

Figure 16 PSML and HRP performance



Source: Author (2018)

6. DISCUSSION

This study seeks to analyse the importance of museum audience management internationally. Verifying the common and less common strategies used by heritage organizations to acquire new audiences in a changing world. The scope of this dissertation on dissertation is to obtain a better insight on “how do they attract a wider audience” and “what do they achieve with strategic audience management” in terms of visits, education and revenue. The results from the used questionnaire and reports lead to ideas in concordance. HRP and PSML, the case-study organizations, manage their palaces focused on the public, known also as marketing orientated or visitor-focused management. Museums traditionally tend to be more custodial orientated, however to find the perfect managerial balance between marketing and custodial orientation demand a great deal of strategic management.

The importance of heritage organization in the world is beyond measure. In Europe the heritage department is extremely important as over 300 000 people are employed in the European Union cultural sector, and 7.8 million other jobs are indirectly related to it. For each direct job, the heritage sector produces 26.7 indirect ones according to European Commission (2017). This number cannot be compared for instance with the automobilist industry far lower creating only 6.3 indirect jobs for each direct job in Europe. Regarding contributions from this sector to the Portuguese state in terms of IVA tax, only PSML paid a whopping sum of more than € 3.7 million in 2016. These facts may suggest how important this sector is for the economy and they reveal the reasons to try to keep the museums full of visitors throughout the year.

Regarding to what museums do to acquire audience, it is notable that museums have adopted a strategic position in relation to audience attraction. HRP and PSML for instance are managed with focus on the public and carefully take into account the audience expectations. They attracted new audiences promoting different activities and events in different locations for different types of audience. There is not a single type of audience, but groups of them. Exploring the study in how museums do to obtain audience, the Magic Garden at Hampton Court Palace proved to be successful among local family group. The making of the Magic Garden at Hampton Court Palace took longer than 5 years, finally opened in May 2016 it was created by the award-winning landscape architect Robert Myers. The Magic Garden was inspired by the Tudor palace

and offers families an opportunity to explore elements of Hampton Court's history. In the other hand, Sensory Palace promoted the integration with people with dementia at HRP. The HRP annual balance implicates that the HRP 96 000 members was much helped by the Magic Garden, which attracted 25 000 users following the opening that welcomed the Duchess of Cambridge, an iconic royal figure in the UK used to support the cause. When asked whether the marketing at HRP was more focused on national or overseas visitors, the Head of Media replied: *"given the high profile of our sites, we're interested in attracting domestic and international visitors – but local people – who might be repeat visitors and who might become members, are also a priority for us."* This is a clear case how heritage organizations are working nowadays to keep the flux of visits. Consequently, these initiatives aim to increase the local public interactions with the collection.

Still in how museums do, another strategy used by PSML is to promote concerts and plays at the palaces. This type of activity attracts local public to the palaces and make them return to attend something new for them, for mostly overseas visitors do not return. Both organizations produce temporary exhibitions as well to persuade more visits. People who have been before will only come back if there is something new to display or an interesting activity to enjoy. PSML visits increased significantly in 2016 (17.25%), due to the tourism growth in Portugal and the fierce promotion towards different audiences. Activities such as concerts, conferences, thematic guided tours, recitals, cultural fairs and literary events help museums attract more people notes the Ajuda National Palace director. As discussed in this study, the museum promotion with special exhibitions, social events and activities focused on groups, such as scholars, families, elderly people or minority groups enhance powerfully the museum performance.

Another strategy found was the conservation. PSML has a strong orientation on product and keep renovating for the heritage sake and for development of audience. Queluz National Palace for example received a 2.9 million restoration, consequently the visits increased due to the renovations the palace received. When asked about PSML strategies to attract a larger audience, the member from the Visitor Support explained that: *"The PSML always tries to adapt its monuments to the current great demand, striving to meet the expectations of those who visit us. This is achieved by providing better visiting conditions regarding conservation and maintenance of the heritage,*

making available a wide array of information media, becoming accessible to the public with limitations, offering activities promoted by the Educational and Cultural Programming Services and creating visitor support”. In Britain, HRP also works with educational MOOCs online which allow people all over the world participate in debates and enjoy online courses for free. The strategy impacts the influence of the organization in the academic field and helps to influence the museums positively in the propaganda worldwide.

This study suggests that PSML is focused on propaganda with printed material, whereas HRP uses less frequent, preferring instead to use the digital form. Both organizations have in common restorations as part of their mission and strategy. Nevertheless, PSML has stood out with great deeds in this area and won international prizes for that. In term of divulgation, HRP used a much stronger mechanism to catch the public than PSML. Throwing flamboyant parties in London to achieve high sums of donations and using public figures, such Her Majesty the Queen to promote the palaces are powerful strategies to place the organization on the spotlight. Another difference between HRP and PSML is on the YouTube channel. HRP has a more dynamic approach than PSML. HRP presents on the channel videos promoting exhibitions, palaces, conservation work, events, catering services, history, art, volunteering and gastronomy. The staff from educational department at HRP are extremely helpful with visitors in terms of information about the palace, history and art displayed. Many of them are volunteers and scholars, for they are well-trained responding specific questions where they work.

As discussed what museums achieve through strategic audience management is financial stability, generating greater income, empowering the audience attraction, visits increased and cultural impact through constant education services. HRP and PSML have achieved that through the educational programs and special developed activities. Furthermore, their positive financial balance at the end of the year with free reserves show that the strategic management was satisfactorily accomplished. For both organizations receive more visitors each year, develop new strategies for audience attraction, impact the local communities and communicate and exhibit the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

7. CONCLUSION

The purpose of this session is to conclude this museum management dissertation. It aims to establish a link between the strategic initiatives that are developed to attract a wider audience and the research findings. Hence, the objective is to show some evidence to confirm or reject what has been discussed on audience attraction, the dynamics of strategic management and the overall implications on performance.

It is suggested a set of possible strategic orientations for heritage organizations to increase their competitiveness, outside or within the sector. This dissertation has yielded some suggestions contributing to Ambrose and Paine (2006), which is directly relevant to museum management. This study also contributes to museum managers on decision making regarding the strategic marketing. In an attempt to fill this gap in audience management, the study aimed to develop an understanding of how the heritage sector operates by taking a case study at HRP in the UK and PSML in Portugal on how these companies had behaved and performed over the last two years. The research offers a study of PSML and HRP and can be considered to be valuable to three principal groups: Management or Heritage academics, managers and policy makers dealing with international and national tourism policies.

The tourism is a major contributor to the Portuguese economy in general and to the Lisbon region of Portugal in particular. Similarly, the tourism in Britain represents an important cornerstone for the economy, and most of the activity is based in London. For those reasons, the organizations case-study were selected and studied. The main contribution of the research here is to provide an understanding of the strategies to develop an audience and increase the number of visits and consequently the income. The findings suggest that different strategy types come from different management priorities, which may be related to who runs the organization and the resources available. The findings underline a strategical management profile of the organizations and also reveal that palace museums have high levels of cultural programming, which is an advantage for the promotion and the product, as it is becoming more competitive and differentiated inside the leisure sphere. As a result, museums have adapted their management focused on the public through uncountable strategies and have gained more visitors as shown previously and supported by Gilmore and Rentschler (2002).

Subsequently, this dissertation shows some limitations, which will require further studies to suggest future research paths.

8. LIMITATIONS

One of the main limitations of this dissertation was the Google Forms questionnaire applied online. Due to the complexity, the respondents were not available to respond to everything asked as it required information from many departments at once. Some information was considered confidential though and was not given making it difficult for the study to deeper verify some topics. The number of questionnaires obtained was also small, even though the questionnaire was filled out by respondents from the headquarters of both organizations. Lack of information about the specificities of each palace is present as well. Contact with the organizations' staff sometimes was difficult due to the high volume of work at the palaces and being a scholar from the business field is even harder to foster connections in the heritage field.

9. FUTURE RESEARCH

Studies could further investigate museums communications and media strategies as well as indirect jobs created by the heritage field and the impact on the economy. Another possible future research could be in the museum management careers, to deeper evaluate the managerial museums' priorities and test if decisions change from managers from heritage field to managers from management or financial field.

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APPENDIX

APPENDIX I - INTERVIEWS

Interview with Rita Alves, Visitors support at Parques de Sintra Monte da Lua - Portugal

Are the Educational and Curatorial departments of Parques de Sintra aligned in a marketing strategy?

The alignment between the Educational Service and the curators/conservators of the palaces is not done in a marketing perspective. The services share their resources whenever necessary to better deliver the activities they are developing.

Was there any moment that you noticed a change of strategy was needed in order to get more visitors? What does the PSML do to reach a larger audience (for example: outdoor activities, workshops, concerts and other events)?

The numbers of the last few years have shown a tendency of a steady growth in the number of visitors in the palaces of Sintra. This growth is mainly due to the current circumstances of Tourism in Portugal. However, the Sintra Palaces Organization (PSML) fulfils its role in spreading the cultural heritage it manages and the work it performs, which is also a factor for attracting more visitors.

The PSML always tries to adapt its monuments to the current great demand, striving to meet the expectations of those who visit us. This is achieved by providing better visiting conditions regarding conservation and maintenance of the heritage, making available a wide array of information media, becoming accessible to the public with limitations, offering activities promoted by the Educational and Cultural Programming Services (see website) and creating visitor support infrastructures which, as a whole, will provide the visitor with the best and most enriched experience.

What is the great difference of the palaces these days in comparison to the years of 1980-1990?

PSML is the managing entity of the National Palace of Pena since 2007 and the National Palaces of Sintra and Queluz since 2012. We do not have comparative studies

carried out with scientific methodology between the decades of 1980/90 and the present time.

We thank you for your interest in the statistical treatment of data. At this moment the organization has the technical resources to do so, however, we appreciate your interest and willingness.

Our statistical data on visitor profile refers to nationality, which allows us to adapt the information media to the most representative languages.

Interview with Laura Hutchinson, Head of Media at Historic Royal Palace UK

My questions are about marketing and management strategies. Firstly, I would like to know if there was a year/period that HRP had to change some strategies to attract more people and to be more present in local communities.

Yes – very much so. For example, in 2016 we launched the Magic Garden – a play garden for families in the grounds of Hampton Court Palace. The garden was launched with a major national campaign, but we also invested significantly in attracting local audiences who would of course be more likely to become repeat visitors. We try to build flexibility into all of our campaigns – for example, the huge amount of media interest in the ‘Diana: Her Fashion Story’ exhibition at Kensington Palace meant that we did not need to invest in advertising during the early period after the exhibition opened.

For instance, an increase of visitors after a special exhibition, or an outdoor activity promoted by HRP. I would like to be given more information about the Education/Marketing/Management departments.

I can’t speak for education, but the Marketing department sits within the Communications and Development Directorate. We look after all external comms, marketing and fundraising for the organisation, as well as HRP’s membership scheme and sales/Travel Trade.

The education and Curatorial departments are marketing focused?

The education and Curatorial departments sit within a separate part of the organisation, but we work extremely closely together. All of the ‘Public Engagement’

teams who produce content for our day offer for visitors are very interested in and focused on creating a marketable experience for visitors.

HRP is more focused on increasing the numbers of the general public or more local visitors?

Both! Of course, given the high profile of our sites, we're interested in attracting domestic and international visitors – but local people – who might be repeat visitors and who might become members, are also a priority for us.

Interview with Dr José Ribeiro the Palace Director at The Ajuda National Palace, about audience attraction.

Held on 28th May of 2018.

Dr José Alberto Ribeiro was the director of Casa-Museu Dr Anastácio Gonçalves located in central Lisbon. Graduated in History of Art, Dr Ribeiro is currently the Chief Executive Officer at The Ajuda National Palace in Lisbon. The palace started to be built in 1802, however, the idea to build a palace on that site was much older dating back to the first half of the 18th century. The architects Francisco Xavier Fabri and José da Costa e Silva were responsible to design a neoclassical palace, which became the Portuguese monarchy headquarters after King Luís I's proclamation in 1861. The palace was the centre of the Portuguese court, being the stage for banquets, balls and other royal ceremonies. The palace was shut down by the Republic at the beginning of the 20th century and opened its doors to the public in 1968. Currently, the palace is a national museum and also used by the Portuguese State for several official ceremonies.

The interview with the director of The Ajuda National Palace, Dr José Ribeiro, was a great opportunity to gain a glimpse into a museum palace managed by the Directorate General for Cultural Heritage (DGPC). The Palace receives many international visitors, mostly from France, United Kingdom and Brazil. In 2016 the Palace had welcomed 69 511 visitors, and during 2017 the number jumped to 126 245 visitors, notes Dr Ribeiro. This increase of visitors is related to the development of tourism in Portugal and the constant growth of activities promoted by the institution.

Activities such as concerts, conferences, thematic guided tours, recitals, cultural fairs and literary events helped the palace to attract more people. The palace director explains that today the palace is more open to change and has a strategical position regarding other institutions. Consequently, the Palace is visitor centred instead of collection centred.

Dr Ribeiro comments that Yoga activities, The Dead Queen activity designed for elementary students during their break and a conference held at the palace about the Lisbon Manor Houses are examples of how Ajuda Palace intends to reach different types of audience nowadays. The Manor Houses conference attracted specialists of the field, whereas yoga and children activities reached a much wider audience. The palace also opens its doors free of charge once a week, which intends to offer an opportunity for people to enjoy the palace, chiefly those who have big families and cannot afford admission fees for the whole family. This practice towards the social inclusion is extended to the rest of the historic sites managed by the DGPC.

Another form to keep the palace alive and active is promoting temporary exhibitions. Temporary exhibitions provide extra cultural advancement and draw the attention of the local community to return to the palace from time to time. Thematic exhibitions can attract the general public, a target audience and make the local community return to the museum. Currently, the exhibition On the Route of the Cathedrals: Constructions Of/And Identity is on display at the Palace until September of 2018. This great exhibition unites religious art from up and down the country, retelling the history of Portugal in a different perspective. Dr Ribeiro mentioned an upcoming exhibition of the Portuguese Crown Jewels which is expected to be displayed in 2020. This exhibition is expected to attract national and international visitors. The regalia has not been displayed for a long time and the public will have the opportunity to visit the palace, behold the jewels and learn with these priceless objects.

Dr Ribeiro explained that the palace is equipped with an exterior ramp and with a lift to facilitate the access of those who have any kind of disability. Blind people are offered some objects from the collection to touch, and the palace has some material available in braille as well. These initiatives aim to increase the public interactions with the collection.

The palace marketing and publicity, as well as the events are jointly managed with DGPC. The Ajuda National Palace uses its own website, through the newsletter, and a Facebook account to divulge activities and events. Dr Ribeiro revealed that the palace is now much more dynamic in terms of activities, and the institution adopted a strategic management focused on the public in order to expand and cause a greater impact. Dr. Ribeiro notes that one of the strategic advantages of the palace is the lower admission fee, which prompts the public to choose The Ajuda National Palace for the place and price.

Richard Sandell's contribution

I am working on a comparative case study between two organizations. Parques de Sintra nearby Lisbon, and Historic Royal Palaces in the UK. I am analyzing how museums interact with the public and change their management strategies to be more present at the local community to attract new audiences.

Is there any specific year/period which many museums start to be more marketing focused than custodial emphasised? What were the reasons for this change?

I would say marketing began to really influence museums in the mid late 1990s. Here we see a flurry of new appointments and a growing literature - as well as a growing backlash within the sector.

What is the main difference between a 19th-century museum to a 21st-century museum?

Difficult to say. The best 21st museums are close to their audiences, aware of their social agency and committed to broadening access for all.

Are political issues and international taboos presented by museums more important than their collections?

I prefer to avoid pitting these against each other. The most impactful socially and politically engaged Museum work has used collections as well as stories and the public

character of the museum space.

Thank you very much for your time Dr. Sandell. *Your work sounds great*

APPENDIX II - PHOTOS OF PALACES MANAGED BY HRP

Figure 23: Hampton Court Palace



Source: HRP (2018)

Figure 24: The Tower of London



Source: HRP (2018)

Figure 25: Kensington Palace



Source: HRP (2018)

Figure 26: Hillborough Castle



Source: HRP (2018)

Figure 27: Kew Palace



Source: HRP (2018)

Figure 28: The Banqueting House



Source: HRP (2018)

APPENDIX III - PHOTOS OF PALACES MANAGED BY PSML

Figure 29: Convent of the Capuchos



Source: PSML (2018)

Figure 30: The Chalet of the Countess of Edla



Source: PSML (2018)

Figure 31: Moorish Castle



Source: PSML (2018)

Figure 32: Palace of Monserrate



Source: PSML (2018)

Figure 33: Park and National Palace of Pena



Source: PSML (2018)

Figure 34: National Palace of Queluz



Source: PSML (2018)

Figure 35: National Palace of Sintra



Source: PSML (2018)

APPENDIX IV - EGMUS REPORTS

Table 10: Income made by museums in € by country in Europe.

Country	Year	Total income €	Income Entry fees	Income Public subsidies
Austria	2016	338.765.274	81.746.515	186.937.144
Belarus	2009			
Belgium	2004			
Bosnia and Herzegovina	2015			
Bulgaria	2015	25.616.330	3.599.937	18.925.703
Croatia	2014			
Czech Republic	2016	179.377.920		
Denmark	2015			
Estonia	2016	75.240.054	8.072.491	43.699.449
Finland	2016	249.801.744	19.643.555	188.548.759
France	2010	199.645.883	10.158.536	157.484.240
Germany	2016			
Greece	2007		27.809.631	
Hungary	2013	1.634.376	108.329	818.444
Ireland	2014			
Italy	2013	125.826.333	125.826.333	
Latvia	2016	39.812.793	4.673.198	32.172.839
Lithuania	2016	52.757.844		
Luxembourg	2012	35.400.000	665.000	32.500.000
Macedonia	2009			
Norway	2013	534.756.233	34.382.035	
Poland	2016			
Portugal	2016			
Romania	2016			
Serbia	2016			
Slovak Republic	2003	13.929.550	2.118.125	
Slovenia	2013	49.867.769	5.830.846	41.955.629
Spain	2016			
Sweden	2017	553.800.000	66.456.000	
Switzerland	2016			
The Netherlands	2016	1.055.000.000	229.000.000	522.000.000
United Kingdom	2012			

Table 2 Source EGMUS (2018)

Table 11: Visits to museums and its percentages according to EGMUS (2018)

Museum Management on Audience Attraction

Country	Year	Total visits	Total visits - Free admissions	Total free admissions in (%)	International visitors	International visitors in (%)	Visits for temporary exhibitions	Visits for temporary exhibitions in (%)
Austria	2016	18.172.165	3.098.498	19,18				
Belarus	2009	4.586.306	917.261	20	91.726	2	3.718.607	81
Belgium	2004	3.706.139	1.039.337	35		70		
Bosnia and Herzegovina	2015	346.195						
Bulgaria	2015	4.763.472	1.246.561	26,2	737.642	15,5		
Croatia	2014	4.771.230	1.087.271	23			729.911	15
Czech Republic	2016	13.071.769	3.634.190	27,8	2.703.166	20,68		
Denmark	2015	16.185.412						
Estonia	2016	3.456.886	771.815	22,33	1.246.157	36		
Finland	2016	6.687.069	3.443.343	51,5				
France	2010	4.869.035	2.502.978	51,4	401.253	8,2		
Germany	2016	111.877.085						
Greece	2007	4.755.535	940.561	19,8				
Hungary	2013	9.133.600	3.809.182	42	1.675.625	18		
Ireland	2014	6.108.480						
Italy	2013	38.190.401	17.503.913	53,94				
Latvia	2016	3.534.066	1.273.648	36	273.939	7,8		
Lithuania	2016	3.981.126						
Luxembourg	2012	516.000	291.000	56,4	198.000	38,4		
Macedonia	2009	957.182			37.500			
Norway	2013	10.944.898	5.579.320	51				
Poland	2016	36.081.555	13.749.059	38		7		
Portugal	2016	15.532.379	5.275.691	34	6.696.930	43,1	8.923.914	57,5
Romania	2016	14.196.944	3.954.295					
Serbia	2016	1.955.544	835.226	42,7				
Slovak Republic	2003	3.886.928	909.366	23,4				
Slovenia	2013	3.558.551	2.410.017	67,7	731.519	21		

Spain	2016	59.909.098	38.341.823	64	7.488.637	12,5		
Sweden	2017	27.289.153						
Switzerland	2016	13.156.641						
The Netherlands	2016	34.357.000	6.072.000	18	9.672.000	28		
United Kingdom	2012	87.624.176						

Table 3 Source EGMUS (2018)

APPENDIX V – QUESTIONNAIRE

Strategic marketing on audience attraction

Audience Management in Cultural Organizations. This study is designed within the scope of the dissertation of Master in International Business at the Polytechnic Institute of Leiria. The research aims to understand and empirically characterize the international involvement of cultural organisations with their audiences. This survey is especially aimed at those responsible for these organisations. I kindly ask your cooperation in completing this survey, ensuring the confidentiality of the data. The questionnaire must be sent at your earliest convenience. If you have any questions regarding the completion of the survey, do not hesitate to contact me using the following contacts: 2171988@my.ipleiria.com or +351 912 912832. Thank you in advance for your collaboration.

1. Email address *

Museum's visitors profile

- 2. 1- The gender of your public, use the scale from 1 being not frequent to 5 extremely frequent. Mark only one oval per row.**

	1	2	3	4	5
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. 2- Major ethnic groups

Mark only
one oval
per row.

	Not Frequent	Hardly frequent	Frequent	Very frequent	Extremely frequent
Europeans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Africans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Latin Americans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
North Americans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oceania	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. 3- Age groups

Mark only
one oval
per row.

	Not Frequent	Hardly frequent	Frequent	Very frequent	Extremely frequent
Under 16 years old	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16-24 years old	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25-44 years old	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45-64 years old	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
65-75 years old	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
76 & over	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

- 5. 4- Is the museum prepared for people with special needs? If so, How? Use the scale from 1 being not frequent to 5 extremely frequent. Mark only one oval per row.**

	1	2	3	4	5
Accessible entrance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Toilets with proper levels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lifts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Materials in brailer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Special displays for deaf people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Signals & directions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5- Where do your visitors come from? State the percentage.

6 Local Communities

7. National visitors

8. Overseas visitors

9. 6- Who your visitors are

Mark only one oval per row.

	Not frequent	Hardly frequent	Frequent	Very frequent	Extremely frequent
Elementary students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High School students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
University students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art/History specialists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Researchers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Retired people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Families	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Excursion groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

About the visits

Quality, duration and satisfaction of visitors.

10. 7- How long on average do the visitors spend in your museum? Mark only one oval per row.

	30 min to 1h	1h to 2hs	3hs to 4hs	More than 4hs
Elementary students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High school students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
University students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art/History specialists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Researchers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Retired people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Families	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Excursion groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. 8- What is the main reason for them to visit your museum? Mark only one oval per row.

	Core collection	Temporary exhibition	Guided tours	Activities	Historic building & grounds
Overseas visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. 9- Main motivation for the visits (Question only applicable if there was a previous satisfaction survey at the organization): Mark only one oval per row.

	Work reasons	Academic reasons	School activities	Recommendations	Leisure
International visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13 10- When do they most visit the museum? Check all that apply.

	January	February	March	April	May	June	July	August	September	October	November	December
National visitors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local visitors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International visitors	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14. 11- How often do your visitors return? Mark only one oval per row.

	Once a ten years	Twice a Do not year return	More than twice year	Each five a year	Each five years
International visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Local visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National visitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. 12- How would they rate their experience? (Question only applicable if there was a previous satisfaction survey at the organization). Mark only one oval.

	1	2	3	4	5	
Very unsatisfied	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very satisfied

Activities, events & education

Activities and events promoted in the museums. Main marketing strategies.

16. 13- Total number of temporary exhibitions and participants in the last 5 years were

17. 14- Total Exhibitions and participants with an extra fee

18. **15- Total Exhibitions free of charge/included in the regular museum entrance fee**

19. **16- Total number of visits to temporary exhibitions with separate entrance fees**

20. **17- Museum special education programs for**

Mark only one oval per row.

	Not used	Hardly used	Generally used	Very used	Extremely used
School children	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thematic groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Senior citizens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Young people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Special needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21. **Other(s)? Which one(s)?**

18- Number of publications released by your museum in the last 5 years

22 **Books published by the organization**

23. **Articles**

24. **CDs**

25. **Movie**

26. **TV Documentary**

27. **Magazine**

28. **Guide**

29. **Other(s)**

19- Social events that took place in your organization in the last 5 years

Please write the number of events and participants.

30. **Congress**

31. **Wedding**

32. **Birthday party**

33. **Company meeting**

34. **Summit**

35. **Workshop**

36. **Seminar**

37. **Concert**

38 **Other(s)**

39. **20- Which of these events generated more complaints?**

21- How many outdoors activities in the last 5 years related to:

Please write the number of events and the participants.

40. Art

41. Sports

42. Gardening & landscapes

43. History

44. Health issues

45. Political affairs

46. Ecological themes

47. Other(s)

48. 22- Activities and events throughout the year *Mark only one oval per row.*

	Not frequent	Hardly frequent	Frequent	Very frequent	Extremely frequent
January	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
February	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
March	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
April	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
May	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
June	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
July	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
August	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
September	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
October	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
November	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
December	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Marketing

49 23- Museum's communication tools

Mark only one oval per row.

	Not used	Hardly used	Generally used	Very used	Extremely used
Online newsletter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Outdoor advertising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Official museum website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Instagram	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flickr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pinterest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YouTube	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
LinkedIn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flyers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Google Adds	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mupis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Billboards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ATMs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Outdoor activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Merchandising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Specialized magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertising Inserts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Promotion vouchers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

24- Which means of communication does the organization use?

Please, only rate the communication means that the organization uses.

50. Mark only one oval per row.

	Not used	Hardly used	Generally used	Very used	Extremely Used
Protocol Agreements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Schools and universities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Touristic centres	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatres	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cinemas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thank you very much for your time.

☐ Send me a copy of my responses.